

RadioGuide

LARGEST WEEKLY RADIO AUDIENCE IN AMERICA

North Atlantic Edition

Vol.

Week Ending Feb. 3, 1934

5¢



Shirley Howard

Secret of Radio's
"SHADOW"
SPONSOR



STARTLING TRUTHS IN RADIO'S SPONSORSHIP

MYSTIC YEAR OF INFANT GENIUS

By Paul Douglas
Director of "Sunday's Children"

TELL us about your Children's Hour program. Do the youngsters look as cute as they sound? Do you really give their right ages? Are they temperamental? How do you manage to keep them quiet and—

These are the questions which I hear daily, in the mail and among persons I meet. This is the first opportunity I have had to reach a large audience with the answers to some of them:

Yes, the boys and the girls are just as attractive to look at as they are to hear on those Sunday morning programs broadcast over WABC. And we really do give their right ages. They

that time a child may be appealing from his or her natural cuteness, hangover from a pampered babyhood, or perhaps from a natural precociousness. The plastic temperament alone has been apparent. But at nine this childish charm begins to fade, and then we can tell if the boy or girl has any real acting ability.

Any person working with radio artists who is possessed of unusual patience and a sense of humor, can get along with children. I sometimes get out of patience with the kids, but they never

THE ENIGMA OF ARTIST CHILDREN. Study these youngsters and consider their ages. Observe the great variety of expressions on the little faces and then note the one characteristic that runs through them all—minded babyhood and maturity. Front row, left to right, shows: George Gilbert, 11; Patsy McNeil, 8; Connie Manning, 9; Lloyd Barry, 4; Tommy Brady, 7, and Harris Berger, 11. Second row: Sugar Cane, (her actual name) 11; Violet Benjamin, 11; William (Pinky) Mitchell, 12; Robert Skilling, 6, and Chauncey Skilling, 8. Third row: Ted Reid, 13; Paul Douglas, director; Jimmie, 11; Arnold Altman, 14; Jo Busch, 14, and Isidor Schakman, 14. Fourth row: Jean, 10; Sarah Von Kollen, 11; Millie Von Kollen, 14, and Sandy Douglas, 13, on top of the piano. The youngsters sing, dance, play the harmonica (a quartet of them), recite, act in plays—just as veteran troupe



are not as temperamental as adults; they're more natural and have fewer prejudices than grown-ups. Once in a while I come across a prima donna complex, but it is easier to reason this out of a child than it is to reason the notion out of a grown person.

The secret of handling children successfully, I have found, is to treat them as grown-ups. I think of them and treat them as ladies and gentlemen, and consider each one my friend. When I ask for quiet I get it, and when I give directions the response is immediate.

Young people are excellent mimics, but there are times when they must understand the situation thoroughly before they can act their parts properly. Recently we were giving our own version of "Uncle Tom's Cabin"—we stage everything from minstrel shows to "Alice In Wonderland"—and at the rehearsal, little Connie Manning, who played Little Eva, was, well—not so good. I explained to her that Eva died of a broken heart because her friend Topsy had been taken away from her, and Eva had gone to Heaven because she was such a good girl and had such a pure heart. And what happened? At the performance on Sunday Connie was grand! The child almost died of a broken heart at the microphone. Tears rolled down her cheeks as she went through the part like a true Bernhardt!

I am often asked at what age child actors show whether they have any real talent. The crucial test when they are about nine years old. Up until

know it. Fond mothers often present more of a problem than their offspring. The mothers frequently feel that their child is not receiving the proper treatment, but after a while they realize that I am working for the best interest of the entire show, and that I want each performer to contribute his very best.

Boys and girls seem to have equal ability, but more girl performers are available than boys. This is probably because mothers are more likely to think of feminine talents being suited to singing and dancing, while other occupations are considered more appropriate for the masculine sex. Among those who appear most comedienne, thirteen years old; Lloyd Barry, four, who would rather play his own-invented game of "Pigs" than talk to the reporters; Tommy Brady, the seven-year-old drummer; Sugar Cane (that's her real name—she was baptized in a New Orleans Church), eleven; Ted Reid, thirteen, who impersonates a female columnist; Robert and Chauncey Skilling, six and eight, respectively; Connie Manning, nine; Pinky Mitchell, 12; Violet Benjamin, 11; George Gilbert, 11; Eugene Martin, seven, and Harris Berger, 11.

In conclusion I would like to say that, regardless of what program is presented, its success depends greatly on the attitude of the sponsors. And Horn and Hardart, the sponsors of the Children's Hour, have given us absolutely free rein to produce as entertaining a show as we can with these clever and talented children.

Your Birth Chart

In response to numerous requests, *RADIO GUIDE* presents herewith a brief department of Astrology. The field has been combed thoroughly in an effort to find the best available authority. The search has been most fruitful, for the services of Professor A. Rellek have been obtained exclusively for this and for future issues.

By Professor Z. Rellek

Were you born during the week ending February third? Then you share the characteristics of two prominent stars of the air, Veronica Wiggins who was born February second, and C. J. Correll—"Andy" of the ever popular "Amos and Andy"—who was born February third. Your birth chart shows that you, like them, are different from the common run of men inasmuch as the influence of Uranus is strong in your house, making it possible for you to be in advance of your fellow men in your thought processes and in your actions.

Aquarius children have one important thing to guard against: They are inclined to live within their own shells, so much that even their close friends do not understand them. Frequently they are thought to be snobbish, but they know that their retirement is due to their sensitivity. Nobody knows better than Aquarius children how hungry they are for robust human associations, how reticent they are about declaring themselves.

But then, a firm determination, a penchant for doing sensational things, a penchant for original thought—these are more than enough to compensate.

Among the illustrious Aquarius children who have proven their real capabilities are President Roosevelt, Colonel Lindbergh, Veronica Wiggins, and C. J. "Andy" Correll. Let their examples carry you on to success!

SECRET of RADIO'S "Shadow" Sponsor

REMEMBER your fairy tales? Then it won't be difficult to imagine a girl who rubbed Aladdin's lamp, and henceforth had every wish granted. But there's no need to continue imagining, for such a girl is alive and very real—and all her wishes have been granted. She is Irma Glen—young and beautiful and accomplished. Further, she's the possessor of a Fairy Godmother.

To put first things first, Irma has loved music ever since she could toddle. In fact, her first words were "Do, re, mi," instead of the usual "Da-da." She took to her piano as most little girls take to dolls—in the exclusion of all else. And at fourteen years of age Irma was playing the piano in a vaudeville act.

Then came a real chance to climb. Irma was awarded a degree, after taking a full course in technique, harmonies, and allied subjects, at the American Conservatory of Music.

While still in her teens, Irma was offered an engagement to play in another vaudeville act over the Pantages circuit. Fed up with the hectic phases of Irma's previous experience, both her parents emphatically said "No!" And Irma was heart-broken. She pleaded, she argued—and the argument resolved itself to this: "You're too young to travel alone!"

Now the managers of the circuit wanted Irma more than anybody knew. So they came through with an offer, in addition to the cash they were to pay her. They contracted to bear the traveling expenses of Irma's mother. The last obstacle was removed. Irma went on her second wide tour.

Back home in Chicago, Irma set about doing something else with her piano-playing. She obtained an engagement in the orchestra at the Commercial Theater. After she had played there awhile, the orchestra leader left to take another engagement.

Here comes the true Irma:

"I can lead the orchestra!" she declared, although she never had done anything of the sort before.

Well, the manager of the Commercial needed a leader, and needed one badly. He gave Irma the chance.

Irma took lessons on wielding the baton—in characteristic fashion, just to make sure that this new rub of Aladdin's lamp would make her fully prepared to meet the genii at her elbow.

And before she was through conducting, Irma went as far afield as Buenos Aires, where she led an orchestra—and had to hire an interpreter to get her American "pianissimos" across to the Spanish orchestra.

Back in Chicago, once more, Irma found that the real demand was not for pianists, but for organists. And Irma came through once more. She studied organ. And with that study her real fairy tale began.

Irma played the organ at station WENR, before that station was absorbed by the National Broadcasting Company. She played a "theatrical" organ, not a church instrument; her preference ran to classical music, but she was equally adept at playing snappy hot-cha. All this is as true now, as then.

Comes into the picture now the most astounding Aladdin's dream of all, in the person of Irma's Lady Bountiful. Who is she? Let her be unnamed. Her function, not her identity, is important here.

Lady Bountiful has plenty of money to meet all her needs. She heard Irma's organ playing, in the morning over WENR. And Lady Bountiful wanted to hear more of it. She was entranced. And she wanted to hear Irma play the organ at the time of day best suited to her tastes. That was at night.

Lady Bountiful went to NBC to ask what could be done.

"Nothing," she was told. "That is—unless Miss Glen plays on paid time."

Lady Bountiful considered. She asked how much, and other details. And the outcome was that Lady Bountiful contracted to pay for fifteen minutes a week, every Tuesday evening at 10:30 EST—for thirteen weeks. Just so that she might hear Irma play the organ, so that Irma's organ music could come to her over her own receiving set, in her own home.

When Irma learned the cost, over a thousand dollars a month, she lost heart. Surely Lady Bountiful wouldn't keep that up—or so Irma thought. But she was wrong.

Lady Bountiful has been paying for Irma's time on the air for one whole year and nine months. And she still does!

Irma declares that Lady Bountiful is a most gracious person. Undoubtedly that's so. But when it comes to graciousness, intelligent understanding, masterful technique—and a fast growing popularity on the air, the girl who rubbed Aladdin's lamp—Irma herself—takes the palm.

Tune in on her some Tuesday, and find out if that isn't a correct statement. Or catch her programs some Monday or Tuesday or Wednesday morning. You'll see!

Irma Glen at the console of her organ that is heard by her Lady Bountiful



PICKING THE WEEK'S MOST POPULAR SONGS ON THE AIR

THE tabulation of the week's most popular songs on the air, started by Radio Gum in a recent issue, continues to bring in huge quantities of mail from readers who approve the idea.

Close inspection of the song successes of the past week shows many decided changes both in network presentations and the orchestra leaders' choice of songs most pleasing to their listeners. Last week's second choice has changed places with last week's leader. And new life is present in the form of new numbers to be introduced over the air.

TEN SONGS PLAYED MOST OFTEN OVER THE NETWORKS LAST WEEK

Song	Times Played
Everything I Have Is Yours	23
Smoke Gets in Your Eyes	23
Good Night Little Girl	22
It's Only a Paper Moon	20
Old Spinning Wheel	20
On the Wrong Side of the Fence	17
Our Big Love Scene	17
Keep Young and Beautiful	16
One Minute to One	15
You Have Taken My Heart	13

BAND LEADERS' CONSENSUS OF LAST WEEK'S OUTSTANDING HITS

Song	Points
Did You Ever See a Dream Walking	48
Old Spinning Wheel	38
Smoke Gets in Your Eyes	32
Temptation	32
Easter Parade	27
Everything I Have Is Yours	24
One Minute to One	11
April in Paris	11
Good Night Little Girl	11
Annie Doesn't Live Here Anymore	9

Here are the band leaders' selections in the order of their preference. The directors are listed in alphabetical order:

Leon Belasco: Smoke Gets in Your Eyes; Carioca;

This Little Piggie Went to Market; Temptation, and Did You Ever See a Dream Walking.

Frank Black: Flying Down to Rio; Old Spinning Wheel; Easter Parade; Moonlight on the Water, and Did You Ever See a Dream Walking.

Teddy Black: In Other Words We're Through; Smoke Gets in Your Eyes; On a Steamer Coming Over; Roll Out of Bed With a Smile, and We'll Make Hay While the Sun Shines.

Jack Denny: Not for All the Rice in China; Lullaby in Blue; April in Paris; Did You Ever See a Dream Walking, and Honeymoon Hotel.

Jerry Freeman: Jimmy Had a Nickel; I Just Couldn't Take It, Baby; Sittin' Up Waitin' for You; Temptation, and I Can't Go on Like This.

Glen Gray: You're Gonna Lose Your Gal; We Were the Best of Friends; Let's Spend an Evening at Home, and Easter Parade.

George Hall: Throw Another Log on the Fire; You Have Taken My Heart; Spinning Wheel; Everything I Have Is Yours, and One Minute to One.

Eddie Elkins: Yesterday; Love Is Love Anywhere; Coffee in the Morning; Got the Jitters, and Let's Fall in Love.

Richard Humber: Temptation; Everything I Have Is Yours; I'd Do It Again; Smoke Gets in Your Eyes, and April in Paris.

Izam Jones: I Was in the Mood; Got the Jitters; I Hate Myself; Smoke Gets in Your Eyes, and Temptation.

Andre Kostelanetz: Moon About Town; It's Only a Paper Moon; Lullaby in Blue; Our Big Love Scene, and The Touch of Your Hand.

Enoch Light: Lullaby in Blue; I'll Be Faithful; Our Big Love Scene; Good Morning Glory, and By a Waterfall.

Little Jack Little: Good Night Little Girl; Everything I Have Is Yours; We'll Make Hay; Temptation, and Honeymoon Hotel. (Continued on Page 15)

Why MAUDE ADAMS Put ASIDE HER VOW

If you listened in and heard Maude Adams over the NBC network last Friday or Friday a week ago, you heard a finished actress whose "reading" of the lines in Barrie's "The Little Minister" held you in thrall or thrilled you through. Behind that broadcast lies a story of far-reaching magnitude.

Except for a brief tour during the season of 1931-32, Maude Adams hasn't appeared in any branch of the entertainment world for fourteen years. At one time she was admittedly the leading actress on the American stage. What happened to cause the hiatus?

Miss Adams suffered tremendous grief, in the loss of her warm friend and professional advisor, Charles Frohman. Whether her retirement was due to this grief, or whether it came as coincidental with Frohman's untimely death on the ill-fated *Lusitania*, isn't important.

In New York Miss Adams entered a seclusion. She spent her time there, and at a retreat at Lake Ronkonkoma, on Long Island. Innumerable attempts were made to tease her from seclusion, to put before the American public once again the full flower of her rich genius. Fabulous offers were put before her, enough to tempt a queen to abdicate a throne. But to all she turned a deaf ear.

She is on the air now, every Friday night at 9:30 p. m., EST. What, you ask, effected the transition?

The answer to that question lies in Miss Adams' passion for her art. Always she has had before her, during all the years of her "retirement," the picture of her return once more, but under conditions that perfectly suited her temperament and her medium. She watched the development of radio with particular interest. And last Spring she began an intensive investigation.

Daily she visited the NBC studios, where she sat and listened in visitors' reception rooms to skits and singers and orators whose voices came through the mike. Then she sat in other broadcasting rooms in order to study how artists did it—where they stood in relation to the mike, how they controlled their voices, how they used their art.

On the stage Maude Adams was not content merely to reach top honors with her dramatic interpretations. She superintended her own productions as well. And that included lighting, costumes, stage direction, and a hundred and one minute details. During her investigation of radio she next sought out the technical information to be had by watching the operation of the controls, the production of sound effects, and as many hundred and one details here as she could find.

All the while she was known as "the mysterious lady of the studios," presence accepted, identity unknown.

Then came her announcement that she was ready. The miracle had transpired! Miss Adams' investigation disclosed to her that radio offered full equipment for the conveyance of her rare art to the public. She was satisfied that nothing was lacking. So her broadcasts were arranged. The rest is history.

HERE'S A REAL Gag FOUNDRY

WHEN you witness an exceptional performance on the screen, you give full credit to the thespian. However, at the actual start of the picture, you find that it was written by one individual, produced by another, screened by a third, costumed by a fourth, etc. Radio, too, has its authors, producers and cameramen, except in this case those who project the tonal picture are called "sound engineers."

One of the air's most popular programs is the Eddie Cantor-Chase and Sanborn show over NBC each Sunday night.

Behind the scenes are many people. The most important is a gentleman called David Freedman, author, playwright and gag-man. In his hands literally calloused by years of writing endeavor, lies a generous portion of the success of the Eddie Cantor show.

Recently, Freedman organized what he calls "The Script Building Corporation of America." It seems that others, too, aware of Cantor's air success, and attributing a deal of it to the material he uses, are anxious to make use of the same creative brain. Consequently, Freedman finds he has to conduct a laboratory for the preparation and construction of air scripts.

Freedman is wise enough to realize that no single brain can cope with a necessary output of this size, so he assembled a group of the wittiest writers in America, who work under his supervision in the preparation of scripts. His workshop is his home, where one room has been especially fitted up for this purpose. Hundreds of thousands of funny stories are filed and indexed so they can be located at a moment's notice.

The rest of the Corporation consists of Everett Freeman, satirist; Feil Bergman, expert dialectician; Marion Parsons, a production man; and Phil Rapp, former advertising man who accomplishes that rare feat of "keeping a finger on the public pulse."



The Maude Adams of yester-year

MAUDE ADAMS
the star as she is today

Just SO, JESSEL

GEORGIE JESSEL had every intention of working without benefit of script or script writers when he first went on the air. Now he has settled for only the script writers. Jessel reads his material, but it is written by himself.

Before Georgie began broadcasting, he believed that by standing in front of a microphone and saying funny things as they came to him, he would have as a result a very interesting, novel and humorous program. Jessel is supposed to be at his best when he's ad-libbing, that is, making up his jokes as he goes along. But Jessel never realized how accurately a program and its integral parts are timed before they are sent on the air. During the first shows in which he participated, Jessel just talked at random. The first time he did six minutes, the second eight. Freddie Rich, his orchestra leader, was forced to play fox-trots in waltz tempo, and vice versa, in order that the program in some cases might last only a half-hour and in others to make sure it lasted a half-hour.

Now when Georgie faces the mike Tuesday nights he can read his lines just as all other radio performers do.

Jessel times his gags with a stop-watch. Because of the studio audience and the laughter that greets his remarks, this was fairly difficult at first. But Jessel overcame that easily. He tried out his jokes on his friends, saw how long they laughed, and went into his next story just as the laughter started to die down a bit.

Radio Guide, Vol. III, No. 15, Week Ending February 2, 1934. Issued weekly by Radio Guide, Inc., 551 Fifth Avenue, New York, New York. Entered as second class matter at the Post Office, New York, N. Y., February 24, 1932, under Act of March 3, 1879. Copyright, 1934, by Radio Guide, Inc. All rights reserved. Advertising offices, 551 Fifth Avenue, New York; editorial, executive and circulation offices, 412 Plymouth Court, Chicago, Illinois. Herbert Kramer, Pres. and Gen. Mgr., M. Rosenberg, Editorial Director, E. H. McClellan, Adv. Mgr. Unsolicited manuscripts received only at owner's risk should be accompanied by stamped, self-addressed envelope for return. Five Cents per copy in United States. Subscription rates: Six months, \$1.50; one year, \$2.00.

GOLDEN NUGGETS IN TALENT FROM CALIFORNIA MELODIES

YOU probably will never see the sun rise in the West, but many a current radio favorite has seen the dawn of his success on the remote Pacific coast.

California Melodies, a program familiar to CBS network listeners, has cradled some of the most distinguished stars of the microphone. It even boasts the distinction of having launched the air career of Bing Crosby, popular favorite among radio artists. Scarcely less distinguished are some of the other products of this "show case of potential talent," the graduate list containing such stellar names as The Boswell Sisters, Vera Van, Dell Campo, John P. Medbury and others who have trekked off to Eastern radio centers at the demand of sponsors or network officials who desired to have these artists at hand for contact and contract purposes.

Instrumental in the introduction of these favorites has been Raymond Paige, musical director for Station KHJ, Los Angeles, where California Melodies originates. All of the successful artists readily admit this dynamic maestro's part in the discovery of their broadcasting talent. Listeners familiar with the weekly program are equally enthusiastic in their acknowledgment of Paige's artistry with the baton, the KHJ orchestra admittedly being one of the outstanding features of the presentation.

Californians believe that Paige was long overdue for the national recognition which has finally been accorded him. They consider him one of the country's ace band leaders and his distinctively original arrangements lend support to their contention.

If it has accomplished nothing else, the California Melodies' program has abated the stigma that the jewel state of the western coast was only fertile for film stars. It is rapidly proving equally prolific in the production of radio artists, and would-be performers, eager to air

their talents, are flocking to KHJ studios seeking the opportunity to be presented on one of Paige's star-studded programs.

Witness the case of Kay Thompson, who was just an "ivory pounder" until Paige discerned in her a depth of talent completely submerged under the ponderous title of "concert pianist." Patient instruction in the development of a more individual technique, made less difficult by Kay's intelligence and her natural ability, resulted in an eventual presentation via the KHJ microphones.

The vibrations of Kay's final cadenza had scarcely subsided before wires from the East opened a vista of national success, a goal quickly attained by the promising artist.

Medbury's story is a bit different from that of many of the stars who owe their success to presentation on California Melodies. He was launched as a comedian. Because of the vivid originality of his script he attracted sponsors eager to add a new voice to those of the over-worked laugh-provokers of the air. He was snatched by a cigaret concern, but because he is essentially a writer and not a trained talker, he did not quite measure up to radio standards.

But that didn't mar the success record for California Melodies, because Medbury was so swamped with demands for his scripts that he probably would have retired from the microphone anyway. Today he is the "ghost writer" for many a widely known comedian whose listeners credit him with an almost uncanny flair for cobbling novel gags out of thread-bare situations.

Medbury gets no credit, but he gets a bundle of cash that wrings tears from many an acknowledged "success" around radio studios. So California Melodies' shield remains unsullied even though John P.'s delivery failed to win the abdominal guffaws demanded.

Under Paige's exacting and demanding direction California Melodies, as a cradle for talent, has climbed to the niche in the western section of the country parallel to that filled by Rudy Vallee in the East. Is it any wonder that budding artists yearn to see their names added to its list of distinguished alumni?

VERA VAN
one of the most popular of
melodists, who made her debut
on the air with Ray
Paige's melodies

Different Ways "DOWN UNDER"

By Jimmy Kemper

EACH time I hear one side or the other express an opinion in the present controversy as to whether studio audiences should be abolished, I look back to my radio broadcasting days from station 3LO in Melbourne, Australia. I am amazed at the foresight of those officials "down under." Australia is approximately the same size geographically as is the United States, but it has a population slightly more than 6,500,000. Their relatively smaller audiences emphasize my point.

The first time I arrived to broadcast from the Melbourne radio station, the hall was filled with a thousand people or more. This idea of having large audiences on hand to witness artists at the microphone is comparatively new in America. Only two or three years ago the Columbia Broadcasting System and the National Broadcasting Company started to admit visitors in the studios; and only during the past year did Columbia inaugurate the custom of hiring a large hall, such as Carnegie or the Mecca Temple, to permit spectators.

It so happens that for my type of work I prefer to broadcast with no visitors in the studio. When I saw those crowds of people in the Melbourne studio I refused to appear, explaining that my contract called for privacy. I told the head of what was then the most important station in Australia that I would be torn between two desires—to play for the approval of the visitors in the room, and to give a different brand of entertainment for the listeners-in over the air. You



THE PICKENS SISTERS
also among the stars who sang on "California Melodies"

see, I was at that time acting in three vaudeville sketches, "In the Streets of New York," "A Chinese Tragedy" and a "Negro Spiritualist Meeting." Always I use an entirely different technique on the stage from the radio method.

The manager agreed to humor my wishes. He took me into a small room. After the program was finished, I re-entered the large auditorium where the audience remained. There I sang a song.

If the Australian stations are more advanced in some ways than those in America, they certainly care little for the precision of time which is such an important feature in this country. Here, I understand there are bands that fine their members for lateness at rehearsals. On one occasion in Australia I was late to a broadcast. Instead of filling in with a "piano standby" as they do in the American studios, the announcer simply chatted with the listeners, telling them I would arrive any minute, and asking them "please to be patient." When I did show up there were no criticisms, not even a black look, and no one seemed the least disturbed.

I understand that now there is a dual broadcasting system in Australia, with the government operating a chain of eight main stations and four relay stations, while 46 privately owned outlets are scattered throughout the commonwealth. Thus is brought to listeners a much more varied entertainment than was possible when I was in that paradoxical country. Probably by now an eagle eye is kept on the second hand of clocks and watches, with no performer daring to be a moment late, as it is in America.

ALONG THE AIRIALTO:

of many velocity microphones will allow dramatic performers to act much as they would on a stage, and Columbia plans much experimentation in radio drama at its Playhouse.

Tuesday, January 30, the combined coast-to-coast facilities of both networks of the National Broadcasting Company and the Columbia Broadcasting System will be utilized to tie together the various elements of the biggest birthday party in American history, when the nation joins in honoring President Roosevelt on the 52nd anniversary of his birth.

Celebrations are being arranged in more than 5,000 cities and towns which will participate in the Birthday Ball. During the special program, which will be broadcast from 11:15 p. m. to 12:15 a. m. EST, President Roosevelt will speak briefly to the nation. Dance music and other entertainment will be provided by famous orchestras and artists in various cities during the broadcast.

MIRIAM "BABE" MILLER, who is flirting with a Buddy Rogers tie-up

through five times, taking down notes in pencil as the film was run. Then he went home and stayed up around the clock, but in those twelve hours he turned out orchestrations for the entire large orchestra—just in time for the audition! The music could not be used on the program, because it was outmoded by the time the series started, but it won Mark a big-time contract.

Award another accolade to the Buick sponsors for the revolutionary announcements. They have decided that their product's name carries heavy tradition in the automotive world, and that it speaks for itself. Therefore they have adopted a commercial credit at the end of the program, consuming a maximum of ten seconds. Credit Louis Dean, ex-CBS announcer, with that innovation, for it was one of his first ideas as an agency radio executive.

Jane Froman is now taking an enforced vacation in Florida for two weeks, because she overworked herself between radio engagements and the opening of the "Follies." Not a husky gal, the lovely Jane had shelled some ten or more pounds before she hopped off for the balmy breezes. Jean Sargent, also a radio lark, is replacing her in the Broadway revue.

Dick Powell, film star, has been signed with Ted Fiorito and the Old Gold series . . . Al Jolson with or without his knee pads is all set to return to the big cheese program on February 8 . . . In the meantime Jolson is taking a leisurely trip from Hollywood, and probably will stop off in Miami to join the rest of his friends who are getting sun-tanned . . . Ruth Etting



By Martin Lewis

FOR some time CBS has been pondering over the rather annoying problem of studio visitors. The policy lately has been to limit the attendance as much as possible, because the curious throngs only cause congestion and confusion. Whenever large audiences were wanted by sponsors, auditoriums such as the Chamber Music Hall at Carnegie Hall, Mecca Temple, et cetera, have been hired.

No longer will CBS tell sponsors to "Go hire a hall." Broadway is now speculating over the next step to follow President Paley's announcement that CBS has taken radio to Broadway. In recognition of "the growing participation of the stage in some of the finest radio entertainment," and because of the persistent eagerness of the public to view broadcasts, CBS leased the Hudson Theater, one of Broadway's most distinguished houses. After being completely rehabilitated and adapted for broadcasting, it will be opened February 3 and named "Columbia Broadcasting System's Radio Playhouse." Many of the network's broadcasts will be staged before audiences of as many as 1100 ticket-holders, with no admission charge.

The theater was judged acoustically perfect by CBS engineers, and its large stage will make one of the world's most perfect studios. A visible, glassed-in control room is being installed, so that visitors may see the actual technical control as well as the performance. The use

CARLOS GARDEL
is known as "The
Chevalier of South America"

The doings will be heard in every part of the country. A salute to the smartness of Mark Warnow, the young Columbia maestro who was selected to wave the baton for the new CBS Saturday night "45 Minutes in Hollywood" program. For the show's original audition Mark was called upon to play the music from a movie, with but one day to prepare orchestrations; a hard enough job even if he had plenty of time, but almost unthinkable with no orchestrations of the music published, not even piano copies. And the nearest transcriptions of the score were 3000 miles away in Los Angeles. So Mark took himself to the picture, which had just opened on Broadway. He saw the picture



Opening 'Radio Playhouse'... Ten Seconds of Advertising... Dick Powell Takes to Mike...

will do her warbling for an auto manufacturer starting Friday night, February 13. With the easy-to-hear singer will be Johnny Green and his men to make the music. Ted Husing, who says plenty in the shortest space of time (Edna Wallace Hopper not included), will act as announcer and master of ceremonies. Have you noticed the improvement in the "Voice of America" programs? Instead of coming in and out of the program as master-of-ceremonies, William Lyon Phelps has now been given a seven-minute spot on the broadcast, which gives him a chance to put over his well-known lecture personality. Paul Douglas, the efficient word glibber, is now handling the m.c. assignment.

They may give up that Saturday night Byrd broadcast unless conditions improve. Laurence Stallings, author and playwright who wrote "What Price Glory?" has been signed for the program indefinitely, and he'll be heard with the orchestra for a few weeks. The sponsor has agreed to pay the bills for the show until Byrd gets up his big antenna, but if conditions do not improve then, the show will be cancelled. After six years on the air, the choke-lozenge sponsors of "Trade and Mark" have changed the formula of their CBS programs. Nat Shilkret and his orchestra are now featured over the vocalists, Scrappy Lambert and Billy Hillpot. Although Shilkret purveyed the orchestral rhythms for former series, Trade and Mark were featured, with a "novelty orchestra." George Gershwin's orchestra, with the great composer personally wielding the baton, follows Potash and Perlmutter on that laxative commercial late this month. Someone just discovered that Kelly, who plays "Dorothy" in the "Wizard of Oz," is the same Nancy Kelly who was the most photographed child in America—and now watch for the pictures of her. At twelve, she's a star radio actress, too. Stephen Fox, Columbia's matinee idol, is making movie shorts on Long Island's Klieg-light-lots, and is on the books for a flicker build-up in full-length features. Phil Duey got a tough break. He was due for his first starring short at the Fox studios in New York, but contracted laryngitis and lost out. Irene Taylor is another of the ether stars to be seen on the silver screen. Her second movie short is now in



TONY WONS doesn't care what treatment he gives his receiving set

ALICE FAYE was in George White's "Scandals" when she met Rudy Vallee. He put her on the air and signed her up in Hollywood. Now, Alice wonders if she's Alice in Wonderland



the making. Speaking of shorts, I saw the one that Edwin C. Hill made. In it he describes the life of Carrie Jacobs Bond, composer. Ralph Kirby, "The Dream Singer," is heard but not seen doing an excellent job of rendering some of the compositions written by the famous composer.

Bubbling Betty Barthell is getting a new sustaining build-up at CBS, with three shots a week, at 12:15 p. m. EST Mondays, Wednesdays and Fridays. Although Columbia has recently cut most of its artists with commercial programs off its sustaining schedule, in order to give non-sponsored performers a better break, Tito Guizar is one exception. Tito, who has a Sunday pay-program, has also been given a Wednesday 5:45 p. m. EST and a Thursday 6:30 p. m. EST sustainer. The guitaring Guizar also went into the Palais Royal last week—the new Broadway gay spot where the Boswell Sisters are featured. Inside reason why that auto sponsor dropped Lum and Abner was that the boys drew like wildfire in the smaller communities but did not register in larger cities. The sponsor hopes Fred Waring will hit everywhere. Ethel Waters, the sepia songstress, spurned a tempting offer from a Broadway cabaret in order that she might continue for five more weeks with her present oil company sponsors on CBS Sunday nights. Frank Parker, back on the Gypsy program for the first time in a month, drew many raves from the listeners. His mail reached a new peak. Tony Wons is still getting mail from his listeners defending Rudy Vallee, which is the result of a discussion the philosopher carried on during a recent broadcast. Subject: The cheap publicity on divorce cases of famous people. Jack Fulton is almost set for a large CBS commercial, with the Whiteman okay already in hand. If Will Rogers hadn't squared the rap against cowboy singers, he might have lost thousands of range followers. Even Will doesn't care to lose one listener. Rosa Ponselle follows the lead of Lily Pons when she appears this Sunday on the Hinds' Hall of Fame show, singing in English for the most part. Opera singers realize the radio audience would really like to understand the words—something opera listeners can't always do. Frank Black leaves the Troubadours as musical director, and will continue getting ready those Viennese operettas for a sponsor. Lennie Hayton, who formerly batoned for Bing Crosby and whose dance tempo is great, follows him (Continued on Page 26)

WHAT IS WRONG WITH RADIO?

RADIO is America's latest infant prodigy. The industry impinges on nearly every phase of social and business life. In all history, no other industry has within a decade worked a transformation in the habits and thinking of a people comparable to the far-reaching changes effected by radio.

The art has touched every department of the amusement business of the nation, supplanting, novelizing, limiting or developing at every turn.

More than twenty million homes are directly affected from hour to hour and from day to day by what radio provides for the listener. The habits of living in those homes fall under the influence of the groups of men and women who conceive, select and deliver the programs.

More than 2,000,000 workers are affected by the radio industry. More than \$1,000,000,000 are invested in manufacturing, selling and broadcasting.

It is only logical that an industry comprising a science and an art of such vast importance to the citizenship of a nation should fall under searching criticism. On every hand arises the fault-finder. At every turn is heard the caviler.

It is idle to tear down unless the implements and the materials for re-building are at hand. The average critic who objects to "over-commercialization of radio programs" seldom offers a remedy except by way of elimination. But elimination does not supply either the funds for a better program or the machinery for substitution. It is excision without revision.

To what extent does the merit or quality of radio programs depend upon revenues from advertising? Is it feasible or conceivable that America would welcome or even accept a bureaucratic operation of radio facilities?

If government may fix the proportions of time allotted on the air to advertising as well as to free entertainment, does it not follow that government must edit, censor and direct this entertainment in order that the proportions be maintained in the manner and terms prescribed?

While it is true that the air belongs to the public, is it not equally true that ownership involves obligation as well as authority? What, if any, are the obligations of the public in relation to the art, the science, and the industry of radio? Is not the owner of the air remiss if he permits trespass upon his domain?

Must not the owner safeguard his interests by sustained vigilance and by defense against encroachment?

Can criticism of radio be logically, justly or intelligently confined to the entertainment branch alone?

If there be no fundamental fault in the present system of operating radio other than dissatisfaction with the entertainment quality of programs—is it not true that the remedy runs to details rather than to fundamentals?

In these days when government is so frequently regarded as an entity apart from the people from which it derives its life and on which it depends for continued existence, ownership and control of the air loom as a paramount problem.

Is the solution of that problem to be entrusted to politicians alone? Does not this question conjure up the specter of government propaganda?

Is it not high time for the listeners—the people themselves—to take a hand in the legislation projected at the national capital?

What are the answers to these questions?

The newspaper, the advertiser, the station owner, the manufacturer, the merchant, the theater owner, the myriad groups of special interest are vocal in volcanic force. There is silence only where there should be the thunder of ultimate authority.

Arise, ye listeners, and answer!



JACK WHITING
master in three
branches of enter-
tainment

"POWDER BOX" JACK

WHEN Jack Whiting makes his debut on the new Powder Box Revue series, to be inaugurated February 9 on a coast to coast CBS network, he will have achieved stardom in the three great entertainment fields, the stage, the movies and the radio.

Although Whiting has been heard previously on sustaining programs and as a guest star on several productions, he never before has been featured in a commercially sponsored series. On the new programs, which will be produced and staged in the manner of the smart Broadway revues, he will be starred. Not only will he act as master of ceremonies, but will take part in the sketches and will sing as well. In his supporting cast will be Jack Denny and his orchestra, Jeannie Lang, the Three Rascals (who are new to radio) and other featured personalities brought on from time to time.

For a man in his early thirties, who wanted to be a doctor and attended college with that in mind, Jack Whiting has accomplished much in the past ten years. He was acting in amateur dramatic productions in college when the late Florenz Ziegfeld saw him and promptly transferred him into a role in the Follies.

With that move, medicine jumped out the window, school was abandoned, and young Whiting set out to make a success of his "accidental" profession.

The young juvenile's first big chance came in the "Ramblers," in which he was given a principal role. He clicked, and promptly went into the enormously successful "Hold Everything", singing "You're the Cream in My Coffee", which became the song hit of the year.

From that time on Whiting has been one of the featured musical comedy players in America. He has been heard in such successes as "Heads Up", "America's Sweetheart" and finally "Take A Chance", in which he closed only a few weeks ago.

Following the run of "Heads Up", Jack went into the movies for a time, where he made four pictures, playing with some of the biggest stars of the screen. He has also appeared from time to time in vaudeville and once, for a night only, tried entertaining in a night club. Although he was cheered and applauded following his appearance, Whiting says he was more frightened than at any other time in his career, and refused to go on again. He has had many offers from clubs, but always he turns them down.

In the Powder Box Revue series of programs, Whiting is in his element. He does most of the things which have made him so successful on the stage and is relieved of the contact with crowds of people and the long weeks of rehearsal. Although his radio experience is limited, when he was selected for the leading role in this series, he gave several auditions which immediately convinced the producers of his ability.

He likes radio, feels no nervousness about it, and is convinced that it will become as much a part of his career as the stage and films have been.

In a recent interview with "Plums and Prunes" Plummer over Station WJJD in Chicago, Whiting told that his weight was 148 pounds, that his exact height was five feet eleven, that he was born June 22, 1901. Asked what he had to say about his golf score, Whiting replied: "Once I went out to Hinsdale and had a seventy-five. That was sworn to. Then another time I had a ninety-five. That was sworn to."

When Jack Whiting's new broadcast comes over the ether, there will be plenty of the responses that came with his seventy-five—and none of the responses that greeted his ninety-five. And why not? Jack Whiting knows his game, he does!

TOSSING THE "BED OF ROSES" INTO THE RADIO MYTH HEAP

My evenings are practically free except for such minor details as singing at benefits; attending benefits at which some fellow artist is singing; listening to the radio to keep up on what the other fellow is doing; and getting to bed at a reasonable hour to preserve at least some trace of vocal freshness.

Of course, all this has nothing to do with those weeks when I am making personal appearances at a theater or night club. Then this schedule is scrapped

snap; the only complication they present is the effort involved in keeping one's eyes open and looking vivacious and "peppy" when sleep looms like some unattainable and far-distant Nirvana.

Nor do schedules take cognizance of the fact that I am a human being with all the thousands of little duties which membership in the *genus homo* makes obligatory. It is expected of a radio star that she always be immaculately groomed and fastidiously attired, and silly as it may sound, beauty shoppes and fashionable ateliers have not yet figured out a system of grooming or fitting anyone (not even a very busy radio star) without the presence of said radio star—all of which consumes a shocking amount of time, as any normal woman will testify.

Oh! and I almost forgot the questionnaires—at least a dozen of them every week—distributed by publications and press representatives of this and that from every part of the country, which one is supposed to fill out intelligently, answering any question ranging from "What is your favorite recipe?" to "What do you think should be done about the currency situation of Bolivia?" It is absolutely imperative that one fill out the questionnaire and return it promptly, otherwise one is narrow, one-sided and a general dumbbell. The questionnaires are seldom used, but that is beside the point—they must be filled out!

Otherwise I may use whatever time I have left pretty much as I please.

Whoever said that the life of a radio star was a bed of roses must have forgotten to remove the thorns. All of which is offered not as a complaint but as an explanation.

However, there is also a pleasant side to this sort of life. So far, I have made it seem that earning one's livelihood via the loudspeaker is the worst sort of drudgery in the world. Far from it. I still get a tremendous thrill when I receive a letter from some far corner of the country, with the writer expressing his or her appreciation for my humble efforts. Then again, being in radio only six months, I still get an indescribable "kick" when I realize that my voice, poured into a silent, expressionless little black box, is heard—well, by hundreds of people, anyway, in almost every corner of the country!

The world is 25,000 miles around: so were we taught when we went to school. When Jules Verne wrote his memorable classic, "Around the World in Eighty Days," people scoffed, and called him a madman. Yet, three months ago I received a letter which bore the postmark of "London, England" upon it. Can you imagine my delight when I read that a London listener had picked up my broadcast via short wave, and had written me complimenting me for it! In less time than I can say it, my voice had travelled almost 4,000 miles!

It isn't easy, I will admit. Some of my friends wonder how I bear up under the strain of broadcasts, rehearsals, more broadcasts, theatrical and night-club appearances, et cetera. I answer in the same way, invariably: "I love it!"

and the routine is merely sandwiched in between four or five shows a day. Of course the problems involved are not insurmountable. One merely rehearses twice as hard and long the week preceding, to minimize the preparatory work of a broadcast. Such mundane affairs as eating and sleeping have to be sent to the ash-heap. Then life devolves to the very simple business of getting to the studio and back to the theater on time. It would also be wise for me to practice jumping in and out of street-clothes, into a costume and back again, much in the same fashion that a fireman does, so that one can conquer stubborn hooks and eyes in a split second. Night-club engagements are comparatively a

MIKE AS REAL

PRINCE and peasant, rich man and pauper, all are brought to a common level by King Radio, whose domain is the entire world. Titans of finance and tycoons of industry, commanding the destinies of worldwide enterprises, actually tremble when brought face to face with the impulsive little black box called the microphone.

Yet there are many who desert lucrative professions because they are unable to resist the lure of the microphone. That is why a Doctor Ortiz Tirado, who was a famous surgeon in Mexico not so long ago, is heard caressing the air waves with a melodious tenor voice. And there are many other like Doctor Tirado.

But how do all these individuals manage to get into radio? Is it possible to become a radio artist because one has ability as a surgeon, a lawyer, or a civil engineer? The answer, of course, is no! One must possess recognized ability before the radio executives will permit a microphone appearance. Yet, there are many who never sought microphone fame, but who achieve it anyway!

Three times each week Leon Belasco and his orchestra are heard from coast to coast. A sweet, youthful feminine voice is heard singing vocal choruses, and occasionally a duet with the talented Belasco, who is a vocalist of no small repute. Leon is an accomplished violinist and orchestra leader besides. The feminine voice belongs to Miss Roberta Wells, alias Marjorie Vascourt, who never had any desire to be a radio songstress, but—fate decreed otherwise!

This year, Miss Wells—or Vascourt, to give her

right name—will inherit several million dollars accumulated by her industrious father in oil.

Three months ago, Leon Belasco, resting between appearances in the Continental Grill at the Hotel St. Moritz in New York, one of the metropolis' most exclusive night rendezvous, was approached by managing director Gregory Taylor, escorting a young lady. Belasco perfunctorily looked up to acknowledge the introduction, and he had hardly heard the young lady's name. Immediately, however, he snapped out of his weary lethargy, for the young lady standing before him was one of the most beautiful women he ever had seen. Tall, slim, aristocratic, and bearing the stamp of good breeding, plus features of extraordinary beauty, she smiled at the enchanted Belasco. They danced, and he asked her her name. After a moment's hesitation, she said it was "Roberta Wells." As they danced she hummed a few bars of the selection being played by the orchestra, and Belasco's keen musical ear immediately detected that this young lady possessed a voice far better than ordinary.

The rest was simple. Coincidentally, Belasco was seeking a young lady as vocalist with his orchestra, and when he asked her to sing for him she was amazed. However, she acquiesced, and the following night she became a regular member of the Belasco entourage. It wasn't until a curious reporter on a New York daily revealed her true identity that Leon Belasco discovered who "Roberta Wells" really was. But it didn't make any difference. Marjorie Vascourt, as Roberta Wells, had fallen in love with her work, for it provided a new experience, a thrill she never had known before.



SHIRLEY HOWARD
whose idea of a day's activity for a
radio star may not be popular—but she should know

By Shirley Howard

I AM not a temperamental artist. I just happen to make my living singing instead of pounding on a typewriter (as I used to when I was a writer) or convincing some upholstered customer that she looks too "cute" for words in a saucy little chapeau designed for a sixteen-year-old. I happen to like my work and I try my best to do it well.

But I am beginning to lose my temper. My friends think that I'm high-hatting them when I refuse their luncheon, dinner, bridge and supper invitations. It is not my intention either to snub or offend. I simply haven't the time!

There seems to be an erroneous theory in circulation that all a three-broadcast-a-week radio performer has to do is taxi over to a studio, open her mouth, emit a few sounds into a little tin box, proceed from there to a fashionable night-spot, and graciously accept the homage of columnists and celebrities who trip over one another's heels to pay court to her. The rest of her day she may spend in a seductive negligee draped gracefully over a divan eating her favorite candy and absorbing the latest novels.

A brief glance at a sample schedule of my week will explode this delightful fairytale, I'm sure. On broadcasting days, (Mondays, Wednesdays, and Thursdays) my day looks like this:

4:30 to 7:00—Studio rehearsal,
7:00 to 7:15—Dress rehearsal,
7:30 to 7:45—Broadcast,
8:30 to 9:30—Exercise, dress and breakfast,
9:30 to 10:00—Vocalise,
10:00 to 11:30—Answer fan mail,
11:30 to 1:00—Select and arrange songs for following week,
1:00 to 2:00—Lunch and a walk,
2:00 to 4:00—Practice new songs,
4:00 to 6:00—Answer more fan mail, pose for fashion pictures, etc.

On days I do not broadcast (Tuesdays, Fridays and Saturdays) it usually "goes like this":

8:30 to 9:30—Exercise, dress and breakfast,
9:30 to 10:00—Vocalise,
10:30 to 1:30—Rehearsal with cast for Missie Shaving Cream show,

1:30 to 2:00—Lunch,
2:00 to 4:00—Anyone of the following errands: Making the rounds of the music publishers, conference with business manager, pose for pictures or look at proofs, visit to the agency to check up on response to last show, an interview, a visit to my press representative,

MELTING POT



The Voice of Experience examining the first of the letters to come in with solutions to Lorraine's problem

Now That You May Be Both Reader and Voice—

READERS of Radio Guide have expressed their warm approval of the innovation that has been evolved with the cooperation of the Voice of Experience.

For many months, The Voice has been solving problems of heart, soul and mind, submitted by individual readers of this magazine. Hereafter The Voice will exchange places with the readers. Instead of solving the problems, he will submit problems to be solved by them.

So many answers to readers' questions have been published in Radio Guide, and for so long a time, that the philosophy he has evolved in these cases has become familiar to all. Obviously, therefore, a great number of readers will become eager participants in the new feature—will take a hand in the activity that has been worked out for their edification.

The master now becomes one of the observers and he invites the observers to become the masters. Not only the interest in the activity or the hope of reward may be the goal of the participants, but something of far deeper significance.

Readers whose problems will be offered from now on will receive the benefit of the opinions and the experiences of other readers. Thus the results of the master's philosophy will be applied with many facets, to the immeasurable relief of the aggrieved who send in the problems. Each week Radio Guide will publish a letter containing the perplexing difficulty of a reader or of a radio listener. This letter will be selected by The Voice from his enormous daily flood of mail. A new letter with a new human problem will be published every succeeding week.

Readers of Radio Guide are invited to put them-

selves in the place of the master and solve the human problem presented.

Their solutions are to be mailed in to the Voice of Experience. From all those he receives he will select ten. Selected letters will be printed in these columns.

As an award of special merit to each person who writes a solution chosen for publication, a copy of the valuable, entertaining, and useful book written by The Voice will be presented. This book bears the title of the master's identification over the air, "The Voice of Experience."

Five of the persons whose solutions are chosen will receive a deluxe edition of the book, autographed by the master himself. Five more of those readers whose solutions The Voice singles out for publication will receive each a copy of the regular edition of the volume.

This week's problem letter follows. Study Mrs. Stay-at-Home's problem carefully. Work out your solution and send it in. Confine yourself to two hundred words and please write on only one side of the letter page.

The Voice will choose the letters that win the awards on the basis of human wisdom and the broadened experience with life shown in them.

There will be no other basis of selection.

As soon as time between issues will allow, readers' solutions to Lorraine's problem, published last week, will be printed.

Submit your two-hundred-word solutions to the Voice of Experience, 551 Fifth Avenue, New York City, N. Y.

In the box immediately below is the problem of one perplexed wife.

What Is the Advice YOU Would Give to This Perplexed Wife?

Dear Voice of Experience:

Ever since we married, my husband has demanded one night a week for the purpose, as he calls it, of "going out with the boys." Concerning this evening, I am supposed to ask no questions whatever. Recently a younger sister of mine moved into our community, and on the nights when her husband goes out, she has a girl come in and stay with the children, and she goes out with friends of hers.

Last week I told my husband that on Thursday night, when he

went out, I had arranged for a girl to come and stay with our three children, and that I was going out with my sister. He hit the ceiling, saying that a wife's place was in the home, and not gallivanting around the country at night.

Now, Voice of Experience, if it is fair for him to have one night a week to himself away from the family, is it not equally fair for me? I will appreciate your counsel.

Mrs. Stay-at-Home.

MR. FAIRFAX KNOWS THE ANSWERS

Arthur Fairfax, a veteran of radio who knows all the stars personally, will do his utmost to answer your query in the earliest possible issue of RADIO GUIDE. The only exceptions will be those questions that are not of sufficient general interest to merit response in print; and such inquiries will be answered direct, if accompanied by a stamped envelope. Address all questions to Arthur Fairfax, RADIO GUIDE, 423 Plymouth Court, Chicago, Ill.

H. D. McD., Toronto, Can.—So far as we can learn Father Coughlin's weekly talks have no Canadian outlet. But for you and countless other inquirers we print herewith the entire network taking the Detroit Sunday program: WJR, Detroit; WOR, Newark; WGR, Buffalo; WFBL, Syracuse; WOKO, Albany; WCAU, Philadelphia; WJAS, Pittsburgh; KYW, Chicago; WCKY, Covington; KSTP, St. Paul; WCAO, Baltimore; KMOX, St. Louis; WHB, Kansas City; WGAR, Cleveland; WNAC, Boston; WEAN, Providence; WORC, Worcester; WICC, Bridgeport; WDRC, Hartford; WLZ, Bangor; WMAS, Springfield; WFEA, Manchester; WOC-WHO, Des Moines; WOL, Washington.

Mrs. F. S., Kokomo, Ind.—Thanks for the information requested by many of our readers. We pass on to them the information that Gene and Glenn may be heard on WTAM at 8:00 a. m. and 6:30 p. m. EST every day except Saturday and Sunday.

Mrs. J. H. E., Chicago—Addressed to you is this answer to many hundreds of inquirers. Lum and Abner, abandoned by their original sponsor, may now be heard each Monday, Tuesday, Wednesday and Thursday through WTAM, Cleveland, at 6:15 p. m. EST.

Martha Louise, Denison, Tex.—"Today's Children" is privately performed so studio audiences are barred. The same Cliff Soubier takes part in the Sinclair Minstrels and First Nighter programs. In "Judy and

Jane," the former is Margie Evans, while Jane is the versatile Irene Wicker.

Mrs. Reilly, Brooklyn, N. Y.—Sorry but NBC does not specify who plays the Princess Ozma role. It is probably handled by a member of the cast who also enacts other characters in the sketch.

Mrs. E. W., Bronx, N. Y.—The Just Plain Bill role was never played by Buck Rogers. Ted de Corsia originated the part and while there have been some alterations from time to time, I believe Ted is again twanging the banjo on that show. Emery Deutsch's organization is getting ready for a road tour.

H. J. B., Evans, Pa.—Irma Glen is organist on both the "Little Orphan Annie" and the "Galaxy of Stars" programs.

R. B., Fowlerville, Mich.—We have no record of any current appearances of the "Country Doctor." It is impossible to predict the resumption of this program. Phillips Lord, you know, is cruising around the world.

R. Setter, Lewiston, Pa.—Carleton Smith is your true cosmopolite. While his home is officially in Chicago, he is quite the globe trotter and we are never surprised when his column reaches us from New York, Rome, or some place in the Pyrenees.

Peggy, Memphis, Tenn.—Seymour Simons is doing a long stand at the Club Hollywood, Miami, Florida. His broadcasts are local over station WOAM. Currently the Spartan program has been retired and there is no hint of a renewal.

W. R. G., York, Pa.—Ethel Shutta is presented each Friday at 8 p. m. (EST) with Don Bestor's orchestra and Walter O'Keefe. Try WJZ or some other NBC station. She is reported as threatening to desert the

program because of what she considers an injustice done her bandmaster husband, George Olsen. Photos should be requested of stars care of the station through which you hear them.

J. H., Youngstown, Ohio—Thanks for your inquiry because it reminded me that I wanted to call Alice Joy. She has a new sustaining program series at 4:15 p. m. EST, Wednesdays, Thursdays and Fridays over NBC-WJZ stations.

Miss H., Chicago, Ill.—Billy Sunshine is the Weems pianist for the Sunday silk program only, but is not regularly employed with the band. Because of required brevity all we can tell you is that Gracie Allen is George Burns' wife and that the two have appeared in vaudeville prior to their radio engagement. Charlie Agnew is a tall, slender chap about 34 years old. He is married.

R. E., St. Paul, Minn.—Although we are not reliably informed we have reason to believe that Boake Carter has only been in radio in his present capacity of news commentator. He is a native of Great Britain and is a newspaper man. Henry Neely was "The Old Stager."

J. Gebhart, New York, N. Y.—To hear Conrad Thibault, tune in the "Show Boat" any Thursday night at 9 p. m. EST, on the NBC-WEAF network.

Alex H., Fairview, N. J.—We repeat our advice to all photo seekers. Mail your requests for pictures to the artists themselves, either care of the National Broadcasting Company or the Columbia Broadcasting System, New York, N. Y., depending of course over which chain your favorite broadcasts. Or send requests care of the station through which you hear them. Eddie Duchin's new program brings him on the air each Tuesday, Thursday and Saturday at 9:30 p. m., EST over an NBC-WJZ network.

Sunday, January 28

High Spot Selections For The Day

Log of Stations

3 NORTH AMERICAN EDITION

Notice

MORNING

Look for the Br for Religious Services and Programs

AFTERNOON

AFTERNOON		NIGHT	
12:00 Noon	1:00 PM	12:00 AM	1:00 AM
CBS		NBC	
WBZ-WBZA		WCAU	
WCAU		WBZ	
WOR		WBZ	
	1:15 PM		
NBC		WBZ	
NBC		WBZ	
CBS		WBZ	
	1:30 PM		
WBZ		NBC	
WBZ		NBC	
WBZ		NBC	
	1:45 PM		
CBS		NBC	
WBZ		NBC	
WBZ		NBC	
	2:00 PM		
NBC		NBC	
CBS		NBC	
WBZ		NBC	
WEEI-NH		NBC	
WNAC		NBC	
WOR		NBC	
	2:15 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
WBZ		NBC	
	2:30 PM		
CBS		NBC	
WBZ		NBC	
WBZ		NBC	
	2:45 PM		
WBZ		NBC	
WBZ		NBC	
WBZ		NBC	
	3:00 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	3:15 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	3:30 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	3:45 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	4:00 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	4:15 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	4:30 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	4:45 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	5:00 PM		
WBZ		NBC	
WBZ		NBC	
	5:15 PM		
WBZ		NBC	
WBZ		NBC	
	5:30 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	5:45 PM		
WBZ		NBC	
WBZ		NBC	
	6:00 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	6:15 PM		
CBS		NBC	
WBZ		NBC	
WBZ		NBC	
	6:30 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	6:45 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	7:00 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	7:15 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	7:30 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	7:45 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	8:00 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	8:15 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	8:30 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	8:45 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	9:00 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	9:15 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	9:30 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	9:45 PM		
NBC		NBC	
WBZ		NBC	
WBZ		NBC	
	10:00 PM		

NIGHT

SUNDAY CONTINUED

CBS	8:30 P.M.	WOR
WBZ	8:30 P.M.	WBZ
NBC	9:00 P.M.	
CBS	9:00 P.M.	WBZ
NBC	9:00 P.M.	WBZ
WISH	9:00 P.M.	WBZ
WBZ	9:00 P.M.	WBZ
WOR	9:00 P.M.	WBZ
NBC	9:15 P.M.	WBZ
WBZ	9:15 P.M.	WBZ
WBZ	9:30 P.M.	WBZ
NBC	9:30 P.M.	WBZ
WBZ	9:30 P.M.	WBZ
WBZ	9:45 P.M.	WBZ
KDKA	9:45 P.M.	WBZ
WBZ	9:45 P.M.	WBZ
NBC	10:00 P.M.	
CBS	10:00 P.M.	WBZ
NBC	10:00 P.M.	WBZ
WBZ	10:00 P.M.	WBZ
WBZ	10:15 P.M.	WBZ
KDKA	10:15 P.M.	WBZ
WBZ	10:15 P.M.	WBZ
NBC	10:30 P.M.	
CBS	10:30 P.M.	WBZ
NBC	10:30 P.M.	WBZ
WBZ	10:30 P.M.	WBZ
KDKA	10:30 P.M.	WBZ
WBZ	10:30 P.M.	WBZ
WBZ	10:45 P.M.	WBZ
KDKA	10:45 P.M.	WBZ
WBZ	10:45 P.M.	WBZ
NBC	11:00 P.M.	
CBS	11:00 P.M.	WBZ
NBC	11:00 P.M.	WBZ
WBZ	11:00 P.M.	WBZ
WBZ	11:15 P.M.	WBZ
KDKA	11:15 P.M.	WBZ
WBZ	11:15 P.M.	WBZ
NBC	11:30 P.M.	
CBS	11:30 P.M.	WBZ
NBC	11:30 P.M.	WBZ
WBZ	11:30 P.M.	WBZ
WBZ	11:45 P.M.	WBZ
KDKA	11:45 P.M.	WBZ
WBZ	11:45 P.M.	WBZ
NBC	12:00 A.M.	
CBS	12:00 A.M.	WBZ
NBC	12:00 A.M.	WBZ
WBZ	12:00 A.M.	WBZ
NBC	12:15 A.M.	WBZ
CBS	12:15 A.M.	WBZ
NBC	12:15 A.M.	WBZ
WBZ	12:15 A.M.	WBZ
NBC	12:30 A.M.	WBZ
CBS	12:30 A.M.	WBZ
NBC	12:30 A.M.	WBZ
WBZ	12:30 A.M.	WBZ
NBC	12:45 A.M.	WBZ
CBS	12:45 A.M.	WBZ
NBC	12:45 A.M.	WBZ
WBZ	12:45 A.M.	WBZ
NBC	12:55 A.M.	WBZ
CBS	12:55 A.M.	WBZ
NBC	12:55 A.M.	WBZ
WBZ	12:55 A.M.	WBZ
NBC	1:00 A.M.	WBZ
CBS	1:00 A.M.	WBZ
NBC	1:00 A.M.	WBZ
WBZ	1:00 A.M.	WBZ
NBC	1:15 A.M.	WBZ
CBS	1:15 A.M.	WBZ
NBC	1:15 A.M.	WBZ
WBZ	1:15 A.M.	WBZ
NBC	1:30 A.M.	WBZ
CBS	1:30 A.M.	WBZ
NBC	1:30 A.M.	WBZ
WBZ	1:30 A.M.	WBZ
NBC	1:45 A.M.	WBZ
CBS	1:45 A.M.	WBZ
NBC	1:45 A.M.	WBZ
WBZ	1:45 A.M.	WBZ
NBC	2:00 A.M.	WBZ
CBS	2:00 A.M.	WBZ
NBC	2:00 A.M.	WBZ
WBZ	2:00 A.M.	WBZ
NBC	2:15 A.M.	WBZ
CBS	2:15 A.M.	WBZ
NBC	2:15 A.M.	WBZ
WBZ	2:15 A.M.	WBZ
NBC	2:30 A.M.	WBZ
CBS	2:30 A.M.	WBZ
NBC	2:30 A.M.	WBZ
WBZ	2:30 A.M.	WBZ
NBC	2:45 A.M.	WBZ
CBS	2:45 A.M.	WBZ
NBC	2:45 A.M.	WBZ
WBZ	2:45 A.M.	WBZ
NBC	3:00 A.M.	WBZ
CBS	3:00 A.M.	WBZ
NBC	3:00 A.M.	WBZ
WBZ	3:00 A.M.	WBZ
NBC	3:15 A.M.	WBZ
CBS	3:15 A.M.	WBZ
NBC	3:15 A.M.	WBZ
WBZ	3:15 A.M.	WBZ
NBC	3:30 A.M.	WBZ
CBS	3:30 A.M.	WBZ
NBC	3:30 A.M.	WBZ
WBZ	3:30 A.M.	WBZ
NBC	3:45 A.M.	WBZ
CBS	3:45 A.M.	WBZ
NBC	3:45 A.M.	WBZ
WBZ	3:45 A.M.	WBZ
NBC	4:00 A.M.	WBZ
CBS	4:00 A.M.	WBZ
NBC	4:00 A.M.	WBZ
WBZ	4:00 A.M.	WBZ
NBC	4:15 A.M.	WBZ
CBS	4:15 A.M.	WBZ
NBC	4:15 A.M.	WBZ
WBZ	4:15 A.M.	WBZ
NBC	4:30 A.M.	WBZ
CBS	4:30 A.M.	WBZ
NBC	4:30 A.M.	WBZ
WBZ	4:30 A.M.	WBZ
NBC	4:45 A.M.	WBZ
CBS	4:45 A.M.	WBZ
NBC	4:45 A.M.	WBZ
WBZ	4:45 A.M.	WBZ
NBC	5:00 A.M.	WBZ
CBS	5:00 A.M.	WBZ
NBC	5:00 A.M.	WBZ
WBZ	5:00 A.M.	WBZ
NBC	5:15 A.M.	WBZ
CBS	5:15 A.M.	WBZ
NBC	5:15 A.M.	WBZ
WBZ	5:15 A.M.	WBZ
NBC	5:30 A.M.	WBZ
CBS	5:30 A.M.	WBZ
NBC	5:30 A.M.	WBZ
WBZ	5:30 A.M.	WBZ
NBC	5:45 A.M.	WBZ
CBS	5:45 A.M.	WBZ
NBC	5:45 A.M.	WBZ
WBZ	5:45 A.M.	WBZ
NBC	6:00 A.M.	WBZ
CBS	6:00 A.M.	WBZ
NBC	6:00 A.M.	WBZ
WBZ	6:00 A.M.	WBZ
NBC	6:15 A.M.	WBZ
CBS	6:15 A.M.	WBZ
NBC	6:15 A.M.	WBZ
WBZ	6:15 A.M.	WBZ
NBC	6:30 A.M.	WBZ
CBS	6:30 A.M.	WBZ
NBC	6:30 A.M.	WBZ
WBZ	6:30 A.M.	WBZ
NBC	6:45 A.M.	WBZ
CBS	6:45 A.M.	WBZ
NBC	6:45 A.M.	WBZ
WBZ	6:45 A.M.	WBZ
NBC	7:00 A.M.	WBZ
CBS	7:00 A.M.	WBZ
NBC	7:00 A.M.	WBZ
WBZ	7:00 A.M.	WBZ
NBC	7:15 A.M.	WBZ
CBS	7:15 A.M.	WBZ
NBC	7:15 A.M.	WBZ
WBZ	7:15 A.M.	WBZ
NBC	7:30 A.M.	WBZ
CBS	7:30 A.M.	WBZ
NBC	7:30 A.M.	WBZ
WBZ	7:30 A.M.	WBZ
NBC	7:45 A.M.	WBZ
CBS	7:45 A.M.	WBZ
NBC	7:45 A.M.	WBZ
WBZ	7:45 A.M.	WBZ
NBC	8:00 A.M.	WBZ
CBS	8:00 A.M.	WBZ
NBC	8:00 A.M.	WBZ
WBZ	8:00 A.M.	WBZ
NBC	8:15 A.M.	WBZ
CBS	8:15 A.M.	WBZ
NBC	8:15 A.M.	WBZ
WBZ	8:15 A.M.	WBZ
NBC	8:30 A.M.	WBZ
CBS	8:30 A.M.	WBZ
NBC	8:30 A.M.	WBZ
WBZ	8:30 A.M.	WBZ
NBC	8:45 A.M.	WBZ
CBS	8:45 A.M.	WBZ
NBC	8:45 A.M.	WBZ
WBZ	8:45 A.M.	WBZ
NBC	9:00 A.M.	WBZ
CBS	9:00 A.M.	WBZ
NBC	9:00 A.M.	WBZ
WBZ	9:00 A.M.	WBZ
NBC	9:15 A.M.	WBZ
CBS	9:15 A.M.	WBZ
NBC	9:15 A.M.	WBZ
WBZ	9:15 A.M.	WBZ
NBC	9:30 A.M.	WBZ
CBS	9:30 A.M.	WBZ
NBC	9:30 A.M.	WBZ
WBZ	9:30 A.M.	WBZ
NBC	9:45 A.M.	WBZ
CBS	9:45 A.M.	WBZ
NBC	9:45 A.M.	WBZ
WBZ	9:45 A.M.	WBZ
NBC	10:00 A.M.	WBZ
CBS	10:00 A.M.	WBZ
NBC	10:00 A.M.	WBZ
WBZ	10:00 A.M.	WBZ
NBC	10:15 A.M.	WBZ
CBS	10:15 A.M.	WBZ
NBC	10:15 A.M.	WBZ
WBZ	10:15 A.M.	WBZ
NBC	10:30 A.M.	WBZ
CBS	10:30 A.M.	WBZ
NBC	10:30 A.M.	WBZ
WBZ	10:30 A.M.	WBZ
NBC	10:45 A.M.	WBZ
CBS	10:45 A.M.	WBZ
NBC	10:45 A.M.	WBZ
WBZ	10:45 A.M.	WBZ
NBC	11:00 A.M.	WBZ
CBS	11:00 A.M.	WBZ
NBC	11:00 A.M.	WBZ
WBZ	11:00 A.M.	WBZ
NBC	11:15 A.M.	WBZ
CBS	11:15 A.M.	WBZ
NBC	11:15 A.M.	WBZ
WBZ	11:15 A.M.	WBZ
NBC	11:30 A.M.	WBZ
CBS	11:30 A.M.	WBZ
NBC	11:30 A.M.	WBZ
WBZ	11:30 A.M.	WBZ
NBC	11:45 A.M.	WBZ
CBS	11:45 A.M.	WBZ
NBC	11:45 A.M.	WBZ
WBZ	11:45 A.M.	WBZ
NBC	12:00 P.M.	WBZ
CBS	12:00 P.M.	WBZ
NBC	12:00 P.M.	WBZ
WBZ	12:00 P.M.	WBZ
NBC	12:15 P.M.	WBZ
CBS	12:15 P.M.	WBZ
NBC	12:15 P.M.	WBZ
WBZ	12:15 P.M.	WBZ
NBC	12:30 P.M.	WBZ
CBS	12:30 P.M.	WBZ
NBC	12:30 P.M.	WBZ
WBZ	12:30 P.M.	WBZ
NBC	12:45 P.M.	WBZ
CBS	12:45 P.M.	WBZ
NBC	12:45 P.M.	WBZ
WBZ	12:45 P.M.	WBZ
NBC	1:00 P.M.	WBZ
CBS	1:00 P.M.	WBZ
NBC	1:00 P.M.	WBZ
WBZ	1:00 P.M.	WBZ
NBC	1:15 P.M.	WBZ
CBS	1:15 P.M.	WBZ
NBC	1:15 P.M.	WBZ
WBZ	1:15 P.M.	WBZ
NBC	1:30 P.M.	WBZ
CBS	1:30 P.M.	WBZ
NBC	1:30 P.M.	WBZ
WBZ	1:30 P.M.	WBZ
NBC	1:45 P.M.	WBZ
CBS	1:45 P.M.	WBZ
NBC	1:45 P.M.	WBZ
WBZ	1:45 P.M.	WBZ
NBC	2:00 P.M.	WBZ
CBS	2:00 P.M.	WBZ
NBC	2:00 P.M.	WBZ
WBZ	2:00 P.M.	WBZ
NBC	2:15 P.M.	WBZ
CBS	2:15 P.M.	WBZ
NBC	2:15 P.M.	WBZ
WBZ	2:15 P.M.	WBZ
NBC	2:30 P.M.	WBZ
CBS	2:30 P.M.	WBZ
NBC	2:30 P.M.	WBZ
WBZ	2:30 P.M.	WBZ
NBC	2:45 P.M.	WBZ
CBS	2:45 P.M.	WBZ
NBC	2:45 P.M.	WBZ
WBZ	2:45 P.M.	WBZ
NBC	3:00 P.M.	WBZ
CBS	3:00 P.M.	WBZ
NBC	3:00 P.M.	WBZ
WBZ	3:00 P.M.	WBZ
NBC	3:15 P.M.	WBZ
CBS	3:15 P.M.	WBZ
NBC	3:15 P.M.	WBZ
WBZ	3:15 P.M.	WBZ
NBC	3:30 P.M.	WBZ
CBS	3:30 P.M.	WBZ
NBC	3:30 P.M.	WBZ
WBZ	3:30 P.M.	WBZ
NBC	3:45 P.M.	WBZ
CBS	3:45 P.M.	WBZ
NBC	3:45 P.M.	WBZ
WBZ	3:45 P.M.	WBZ
NBC	4:00 P.M.	WBZ
CBS	4:00 P.M.	WBZ
NBC	4:00 P.M.	WBZ
WBZ	4:00 P.M.	WBZ
NBC	4:15 P.M.	WBZ
CBS	4:15 P.M.	WBZ
NBC	4:15 P.M.	WBZ
WBZ	4:15 P.M.	WBZ
NBC	4:30 P.M.	WBZ
CBS	4:30 P.M.	WBZ
NBC	4:30 P.M.	WBZ
WBZ	4:30 P.M.	WBZ
NBC	4:45 P.M.	WBZ

GAGS AND BONERS

One dollar will be paid for each gag or boner published.

Guys and Boners submitted for this column must be verified by the call letters of the station and the time. Unless this information is given entries cannot be considered.

De 1961
C. 1961
1961
1961
1961

Dec 1 W.C. 3
Quarantine
and hot
dinner
and the
Belmont
Hotel
and the
Maurice
Kocher
Wise

Dear Dr. Wm. W. Mayo,
W. M. McGregor, Iowa
After the surgery you have done for me
and my wife, we are very grateful. Mrs
M. M. McGregor, McGregor, Iowa

Picking the WEEK'S Most POPULAR SONGS on the AIR

BUNIONS Reduced Quickly

“THE BIG SHOW”

MONDAYS 9:30 C.B.S.

FIGURE 1. *Effect of age on the C₁₈ hydroxylation*

EX-LAX THE CHOCOLATE LAXATIVE



MONDAY'S
BEST SHOW

Carnation

CONTINUED FROM PAGES 100-101

EVERY MONDAY NIGHT
WIIC-WGY NBC-Network
CARTOONS 10 P.M. EST

Tuesday, January 30

MORNING

	8:30 A.M.	9:00 A.M.	9:30 A.M.	10:00 A.M.	10:30 A.M.	11:00 A.M.	11:30 A.M.	12:00 P.M.	12:30 P.M.	1:00 P.M.	1:30 P.M.	2:00 P.M.	2:30 P.M.	3:00 P.M.	3:30 P.M.	4:00 P.M.	4:30 P.M.	5:00 P.M.	5:30 P.M.	6:00 P.M.	6:30 P.M.	7:00 P.M.	7:30 P.M.	8:00 P.M.	8:30 P.M.	9:00 P.M.	9:30 P.M.	10:00 P.M.	10:30 P.M.	11:00 P.M.			
CBS																																	
NBC																																	
CBS																																	
NBC																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	
WBZ																																	

MUSIC in the AIR

By Carleton Smith

Sibelius' Music

Performances

Programs

(WEDNESDAY CONTINUED)

WRVA 5:40 P.M.
 NBC 5:45 P.M.
 CBS 6:00 P.M.
 NBC 6:15 P.M.
 WCAU 6:30 P.M.
 WLS 6:30 P.M.
 WHAM 6:30 P.M.
 WJZ 6:30 P.M.
 WOR 6:30 P.M.

NIGHT

6:00 P.M.
 NBC 6:00 P.M.
 CBS 6:00 P.M.
 KDKA 6:00 P.M.
 WBZ/WPTA 6:00 P.M.
 WLS 6:00 P.M.
 WGY 6:00 P.M.
 WHAM 6:00 P.M.
 WLW 6:00 P.M.
 WNAC 6:00 P.M.
 WOR 6:00 P.M.

6:15 P.M.
 NBC 6:15 P.M.
 CBS 6:15 P.M.
 KDKA 6:15 P.M.
 WLS 6:15 P.M.
 WNAC 6:15 P.M.
 WRVA 6:15 P.M.

6:30 P.M.
 NBC 6:30 P.M.
 CBS 6:30 P.M.
 KDKA 6:30 P.M.
 WBZ/WBZA 6:30 P.M.
 WLS 6:30 P.M.
 WEEL 6:30 P.M.
 WGY 6:30 P.M.
 WHAM 6:30 P.M.
 WLW 6:30 P.M.
 WNAC 6:30 P.M.
 WOR 6:30 P.M.
 WRVA 6:30 P.M.

6:45 P.M.
 CBS 6:45 P.M.
 NBC 6:45 P.M.

7:00 P.M.
 NBC 7:00 P.M.
 CBS 7:00 P.M.
 NBC 7:00 P.M.

7:15 P.M.
 NBC 7:15 P.M.
 CBS 7:15 P.M.
 NBC 7:15 P.M.
 CBS 7:15 P.M.
 NBC 7:15 P.M.
 CBS 7:15 P.M.
 NBC 7:15 P.M.

7:30 P.M.
 NBC 7:30 P.M.
 CBS 7:30 P.M.
 NBC 7:30 P.M.
 CBS 7:30 P.M.
 NBC 7:30 P.M.
 CBS 7:30 P.M.

7:45 P.M.
 NBC 7:45 P.M.
 CBS 7:45 P.M.
 NBC 7:45 P.M.
 CBS 7:45 P.M.
 NBC 7:45 P.M.
 WHAM 7:45 P.M.
 WLS 7:45 P.M.
 WOR 7:45 P.M.
 WRVA 7:45 P.M.

8:00 P.M.
 CBS 8:00 P.M.
 NBC 8:00 P.M.
 WHAM 8:00 P.M.
 WLS 8:00 P.M.
 WRVA 8:00 P.M.

8:30 P.M.
 CBS 8:30 P.M.

8:45 P.M.
 CBS 8:45 P.M.

9:00 P.M.
 CBS 9:00 P.M.

9:15 P.M.
 CBS 9:15 P.M.

9:30 P.M.
 CBS 9:30 P.M.

9:45 P.M.
 CBS 9:45 P.M.

10:00 P.M.
 CBS 10:00 P.M.

10:15 P.M.
 CBS 10:15 P.M.

10:30 P.M.
 CBS 10:30 P.M.

10:45 P.M.
 CBS 10:45 P.M.

11:00 P.M.
 CBS 11:00 P.M.

11:15 P.M.
 CBS 11:15 P.M.

11:30 P.M.
 CBS 11:30 P.M.

11:45 P.M.
 CBS 11:45 P.M.

12:00 A.M.
 CBS 12:00 A.M.

12:15 A.M.
 CBS 12:15 A.M.

12:30 A.M.
 CBS 12:30 A.M.

12:45 A.M.
 CBS 12:45 A.M.

1:00 A.M.
 CBS 1:00 A.M.

1:15 A.M.
 CBS 1:15 A.M.

1:30 A.M.
 CBS 1:30 A.M.

1:45 A.M.
 CBS 1:45 A.M.

2:00 A.M.
 CBS 2:00 A.M.

2:15 A.M.
 CBS 2:15 A.M.

2:30 A.M.
 CBS 2:30 A.M.

2:45 A.M.
 CBS 2:45 A.M.

3:00 A.M.
 CBS 3:00 A.M.

3:15 A.M.
 CBS 3:15 A.M.

3:30 A.M.
 CBS 3:30 A.M.

3:45 A.M.
 CBS 3:45 A.M.

4:00 A.M.
 CBS 4:00 A.M.

4:15 A.M.
 CBS 4:15 A.M.

4:30 A.M.
 CBS 4:30 A.M.

4:45 A.M.
 CBS 4:45 A.M.

5:00 A.M.
 CBS 5:00 A.M.

5:15 A.M.
 CBS 5:15 A.M.

5:30 A.M.
 CBS 5:30 A.M.

5:45 A.M.
 CBS 5:45 A.M.

6:00 A.M.
 CBS 6:00 A.M.

6:15 A.M.
 CBS 6:15 A.M.

6:30 A.M.
 CBS 6:30 A.M.

6:45 A.M.
 CBS 6:45 A.M.

7:00 A.M.
 CBS 7:00 A.M.

7:15 A.M.
 CBS 7:15 A.M.

7:30 A.M.
 CBS 7:30 A.M.

7:45 A.M.
 CBS 7:45 A.M.

8:00 A.M.
 CBS 8:00 A.M.

8:15 A.M.
 CBS 8:15 A.M.

8:30 A.M.
 CBS 8:30 A.M.

8:45 A.M.
 CBS 8:45 A.M.

9:00 A.M.
 CBS 9:00 A.M.

9:15 A.M.
 CBS 9:15 A.M.

9:30 A.M.
 CBS 9:30 A.M.

9:45 A.M.
 CBS 9:45 A.M.

10:00 A.M.
 CBS 10:00 A.M.

10:15 A.M.
 CBS 10:15 A.M.

10:30 A.M.
 CBS 10:30 A.M.

10:45 A.M.
 CBS 10:45 A.M.

11:00 A.M.
 CBS 11:00 A.M.

11:15 A.M.
 CBS 11:15 A.M.

11:30 A.M.
 CBS 11:30 A.M.

11:45 A.M.
 CBS 11:45 A.M.

12:00 P.M.
 CBS 12:00 P.M.

12:15 P.M.
 CBS 12:15 P.M.

12:30 P.M.
 CBS 12:30 P.M.

12:45 P.M.
 CBS 12:45 P.M.

1:00 P.M.
 CBS 1:00 P.M.

1:15 P.M.
 CBS 1:15 P.M.

1:30 P.M.
 CBS 1:30 P.M.

1:45 P.M.
 CBS 1:45 P.M.

2:00 P.M.
 CBS 2:00 P.M.

2:15 P.M.
 CBS 2:15 P.M.

2:30 P.M.
 CBS 2:30 P.M.

2:45 P.M.
 CBS 2:45 P.M.

3:00 P.M.
 CBS 3:00 P.M.

3:15 P.M.
 CBS 3:15 P.M.

3:30 P.M.
 CBS 3:30 P.M.

3:45 P.M.
 CBS 3:45 P.M.

4:00 P.M.
 CBS 4:00 P.M.

4:15 P.M.
 CBS 4:15 P.M.

4:30 P.M.
 CBS 4:30 P.M.

4:45 P.M.
 CBS 4:45 P.M.

5:00 P.M.
 CBS 5:00 P.M.

5:15 P.M.
 CBS 5:15 P.M.

5:30 P.M.
 CBS 5:30 P.M.

5:45 P.M.
 CBS 5:45 P.M.

6:00 P.M.
 CBS 6:00 P.M.

6:15 P.M.
 CBS 6:15 P.M.

6:30 P.M.
 CBS 6:30 P.M.

6:45 P.M.
 CBS 6:45 P.M.

7:00 P.M.
 CBS 7:00 P.M.

7:15 P.M.
 CBS 7:15 P.M.

7:30 P.M.
 CBS 7:30 P.M.

7:45 P.M.
 CBS 7:45 P.M.

8:00 P.M.
 CBS 8:00 P.M.

8:15 P.M.
 CBS 8:15 P.M.

8:30 P.M.
 CBS 8:30 P.M.

8:45 P.M.
 CBS 8:45 P.M.

9:00 P.M.
 CBS 9:00 P.M.

9:15 P.M.
 CBS 9:15 P.M.

9:30 P.M.
 CBS 9:30 P.M.

9:45 P.M.
 CBS 9:45 P.M.

10:00 P.M.
 CBS 10:00 P.M.

10:15 P.M.
 CBS 10:15 P.M.

10:30 P.M.
 CBS 10:30 P.M.

10:45 P.M.
 CBS 10:45 P.M.

11:00 P.M.
 CBS 11:00 P.M.

11:15 P.M.
 CBS 11:15 P.M.

11:30 P.M.
 CBS 11:30 P.M.

11:45 P.M.
 CBS 11:45 P.M.

12:00 A.M.
 CBS 12:00 A.M.

12:15 A.M.
 CBS 12:15 A.M.

12:30 A.M.
 CBS 12:30 A.M.

12:45 A.M.
 CBS 12:45 A.M.

1:00 A.M.
 CBS 1:00 A.M.

1:15 A.M.
 CBS 1:15 A.M.

1:30 A.M.
 CBS 1:30 A.M.

1:45 A.M.
 CBS 1:45 A.M.

2:00 A.M.
 CBS 2:00 A.M.

2:15 A.M.
 CBS 2:15 A.M.

2:30 A.M.
 CBS 2:30 A.M.

2:45 A.M.
 CBS 2:45 A.M.

3:00 A.M.
 CBS 3:00 A.M.

3:15 A.M.
 CBS 3:15 A.M.

3:30 A.M.
 CBS 3:30 A.M.

3:45 A.M.
 CBS 3:45 A.M.

4:00 A.M.
 CBS 4:00 A.M.

4:15 A.M.
 CBS 4:15 A.M.

4:30 A.M.
 CBS 4:30 A.M.

4:45 A.M.
 CBS 4:45 A.M.

5:00 A.M.
 CBS 5:00 A.M.

5:15 A.M.
 CBS 5:15 A.M.

5:30 A.M.
 CBS 5:30 A.M.

5:45 A.M.
 CBS 5:45 A.M.

6:00 A.M.
 CBS 6:00 A.M.

6:15 A.M.
 CBS 6:15 A.M.

6:30 A.M.
 CBS 6:30 A.M.

6:45 A.M.
 CBS 6:45 A.M.

7:00 A.M.
 CBS 7:00 A.M.

7:15 A.M.
 CBS 7:15 A.M.

7:30 A.M.
 CBS 7:30 A.M.

7:45 A.M.
 CBS 7:45 A.M.

8:00 A.M.
 CBS 8:00 A.M.

8:15 A.M.
 CBS 8:15 A.M.

8:30 A.M.
 CBS 8:30 A.M.

Thursday, February 1

MORNING

8:00 A.M.			
CBS	1	1	1
NBC	1	1	1
CBS	1	1	1
NBC	1	1	1
WBZ	1	1	1
WBZ	1	1	1
WBZ	1	1	1
WBZ	1	1	1
WBZ	1	1	1
WBZ	1	1	1
WBZ	1	1	1
8:30 A.M.			
CBS	1	1	1
WBZ	1	1	1
WBZ	1	1	1
NBC	1	1	1
WBZ	1	1	1
WBZ	1	1	1
9:00 A.M.			
NBC	1	1	1
WBZ	1	1	1
WBZ	1	1	1
NBC	1	1	1
WBZ	1	1	1
WBZ	1	1	1
9:30 A.M.			
NBC	1	1	1
WBZ	1	1	1
WBZ	1	1	1
NBC	1	1	1
WBZ	1	1	1
WBZ	1	1	1
10:00 A.M.			
CBS	1	1	1
NBC	1	1	1

AFTERNOON

HIGH SPOT SELECTIONS FOR THE DAY

NIGHT

(FRIDAY CONTINUED)

6:15 P.M.

CBS—Bobby Benson and Sunny Jim: WABC WOAB WAAB WDRC WJSW WCAU KDKA—Sports and Program Preview WBZ-WBZA—Joe and Bateese, skit WCAU—Al Buck's Sports Review WGY—Joe and Eddie, comedy duo WHAM—Xavier Cugat's Orchestra (NBC) WLW—Joe Emerson, songs WNAC—The Merry Go-Round WRVA—Babe Ruth's Boys' Club

6:25 P.M.

WHAM—Curt Parker, humorist 8:30 P.M.

NBC—Irene Beasley, blues singer: WEAF WTIC CBS—Edith Murray, songs: WABC WCAU WOAB NBC—Three X Sisters, harmony trio: WJZ WBAL WHAM KDKA—Salem Orchestra WBZ-WBZA—Temperature: Sports Review WCAU—Sylvia Rowell, soloist WEEI—News Flashes WGY—Play Gypsies, sketch WLW—Bob Newhall, Mail Pouch Sportsman WHAM—Detectives Black and Blue, skit WOR—Babe Ruth's Boys' Club WRVA—News Reporter

6:45 P.M.

NBC—Mountain Music: Smalle and Macey, songs with piano: WEAF WFI CBS—Zoel Parentau's Orchestra with Harold Van Emburgh; Margaret Daum, soloist: WABC WOAB WAAB WDRC WCAU WJSW NBC—Lowell Thomas, today's news: WJZ WLW WBZ WBZA KDKA WBAL WHAM WCAU—Squire's Program WEEI—Your Folks and Mine WGY—Red Davis, sketch WHAM—Jack Fisher's Orchestra; Bette Brooks, soloist WOR—Ralph Grosvenor, tenor WRVA—Red Davis, sketch

7:00 P.M.

NBC—Morton Bowa, tenor: WEAF WEEI WTIC WCAU WLIT WGY CBS—Myrt and Marce, drama: WABC WOAB WNAC WDRC WCAU WJSW NBC—Amos 'n' Andy: WJZ WBZ WBZA WBAL KDKA WLW WRVA WHAM WOR—Ferd Frick, sports resume 7:15 P.M.

NBC—Billy Bachelor, sketch: WEAF WCSH WGY WEEI CBS—Just Plain Bill, skit: WABC WNAC WCAU WJSV NBC—Robin Hood, sketch: WJZ WBAL WBZ WBZA WHAM KDKA—Silvertoppers WLW—Detectives Black and Blue, sketch WOR—Front Page Dramas WRVA—Moments With The Masters

7:30 P.M.

NBC—Circus Days, dramatic sketch: WEAF WGY WLW WTIC WCSH CBS—Music on the Air: WABC WOAB WNAC WDRC WCAU WJSW NBC—Potash and Perlmutter: WJZ WBAL WBZ WBZA KDKA WHAM WEEI—After Dinner Revue WOR—Jack Arthur, baritone; Orchestra WRVA—Melody Mart

7:45 P.M.

NBC—Talk on Child Labor; Arthur E. Morgan: WJZ WBAL NBC—The Goldbergs, comedy sketch: WEAF WEEI WCSH WLIT CBS—Bea Carter, news: WABC WNAC WCAU WJSV KDKA—True Stories of the Sea WBZ-WBZA—Bob Becker, Dog Stories WHAM—County Medical Society Program WLW—Red Davis, sketch WOR—Harry Hershfield WRVA—Sunny and Polcy

8:00 P.M.

NBC—Concert: Jessica Dragonette, soprano; quartet; piano duo; orchestra: WEAF WTIC WGY WEEI WCSH WLIT WRVA CBS—Phil Dury, Frank Luther and Jack Parker with Vivien Ruth, vocalists: WABC WNAC WEEI WLIT WGY WDRC WJSV NBC—Ethel Shatta, Walter O'Keefe and Don Foster's Orchestra: WJZ WBZ WBZ WBAL KDKA WHAM WCAU—The Meistersinger WLW—Three Moods in Blue; Franklin Bens, tenor; Orchestra WOR—"Detectives Black and Blue", mystery drama

8:15 P.M.

CBS—Edwin C. Hill, "The Human Side of the News," WABC WOAB WNAC WDRC WCAU WJSV WLW—Smilin' Ed McConnell, songs WOR—The Loafers: Billy Jones and Ernie Hare

8:30 P.M.

CBS—The March of Time, dramatized news events: WABC WOAB WNAC WDRC WCAU WJSV NBC—Dangerous Paradise, dramatic sketch: WJZ WBZ WBZ WBZA KDKA WLW WHAM WGY—WGY Farm Forum WOR—The Lone Ranger

8:45 P.M.

NBC—"Red Davis," dramatic sketch: WJZ WBAL WBZ WBZA KDKA WHAM WLW—Radio Court WOR—The Old Neighborhood, sketch

9:00 P.M.

NBC—Waltz Time; Frank Munn, tenor; Abe Lyman's Orchestra: WEAF WEEI WCAU WLIT WGY CBS—Philadelphia Symphony Orchestra, Leopold Stokowski, conducting: WABC WOAB WNAC WDRC WCAU WJSW NBC—Phil Harris' Orchestra with Leah Ray, blues singer: WJZ WBZ WBZA KDKA WBAL WHAM WLW—The Crosley Rambles WOR—Studio Program WRVA—Dixie Spiritual Singers

9:15 P.M.

CBS—Alexander Woolcott, The Town Crier: WABC WOAB WNAC WDRC WCAU WJSW WGY WOR—De Marco Girls and Frank Sherry, tenor WRVA—Modernaires

9:30 P.M.

NBC—Maude Adams, actress; Victor Young's Orchestra: WEAF WLIT WCSH WGY WTIC CBS—Melodic Strings: WABC WOAB WNAC WDRC WCAU WJSW NBC—Phil Baker, comedian, orchestra and vocalist: WJZ WBAL WBZ WBZA KDKA WRVA WHAM WEEI—Fur Program WLW—Unsolved Mysteries WOR—"Trades on Parade"

9:45 P.M.

WOR—Robert McGimsey, versatile whistler 10:00 P.M.

NBC—First Nighter, dramatic sketch: WEAF WEEI WTIC WCSH WLIT WGY WRVA CBS—Olson and Johnson, comedians; Harry Sosnik's Orchestra: WABC WOAB WNAC WDRC WCAU WJSW NBC—Symphonic Band Concert: Frank Simon, conductor; Bennett Clappell, narrator: WJZ WBAL WBZ WBZA KDKA WLW WHAM WOR—Teddy Bergman, comedian; Betty Queen, contralto; The Rondelettes, quartet

10:15 P.M.

WOR—Harlan Eugene Read 10:30 P.M.

CBS—News Service: WABC WAAB WDRC WJSW WGY NBC—William Stees' Orchestra: WEAF WLIT WGY WTIC WCSH WEEI NBC—Mario Cozzi, baritone; orchestra: WJZ WBAL KDKA—Honey Boy and Sassafras WBZ-WBZA—Joe Rines' Orchestra WCAU—Blanche Calloway's Orchestra WHAM—News Service WLW—Art Kassel's Orchestra WNAC—Street of Dreams WOR—The Milban String Trio WRVA—Domino Lady and Orchestra

10:45 P.M.

CBS—Mary Eastman, soprano; Concert Orchestra: WABC WOAB WDRC WJSW WGY WKO KDKA—Marty Gregor's Orchestra WBZ-WBZA—News WCAU—Ernie Valle's Orchestra WHAM—Soloist and Orchestra (NBC) WNAC—News Flashes; Weather WOR—Tranitor Brothers, Jim and Don, comedy and songs

11:00 P.M.

NBC—Talk by John Erskine: WEAF WGY CBS—Mary Eastman, soprano; Concert Orchestra: WABC WOAB KDKA—Sports and News WBZ-WBZA—Weather; Temperature; Sports WCAU—Bea Carter, talk WCSH—Dance Marathons WEEI—News Flashes; Weather Reports WHAM—Sax Smith's Orchestra WLW—Chorus and Orchestral Selections WNAC—Roxxy Weeks' Orchestra WOR—"Moonsbeams" WRVA—Weedie Myer's Orchestra

11:15 P.M.

NBC—Harold Stern's Orchestra: WEAF WCSH WEEI WGY CBS—Boswell Sisters: WABC WOAB WAA WCAU WDRC WJSW WGY NBC—Stars of the Winter; Dr. Robert H. Baker: WJZ WBAL WBZ WBZA KDKA—Art Farrar's Orchestra

11:30 P.M.

NBC—Emil Coleman's Orchestra: WEAF WRVA WTIC WEEI WCSH WLW CBS—Isham Jones' Orchestra: WABC WNAC WDRC WCAU WJSW WGY NBC—Eric Madriguera's Orchestra: WJZ WBAL KDKA—Charles Gaylord's Orchestra WBZ-WBZA—Milton Ehlbin's Ambassadors WGY—Felix Fernando's Orchestra WHAM—Dance Orchestra WOR—Ozzie Nelson's Orchestra

11:45 P.M.

CBS—Isham Jones' Orchestra: WABC WOAB WLW—Joe Chromis' Orchestra 12:00 MID.

NBC—Ted Weems' Orchestra: WEAF WGY WTIC WEEI CBS—Don Redman's Orchestra: WABC WOAB WNAC WCAU WJSW WGY NBC—Jimmy Lunceford's Orchestra: WJZ WBZ WBZA KDKA WHAM

12:15 A.M.

KDKA—Marty Gregor's Orchestra WLW—Buster Lock's Orchestra WOR—Eddie Lang's Orchestra

12:30 A.M.

WGY—Harry Sosnik's Orchestra (NBC) 1:00 A.M.

12:30 A.M.

Saturday, February 3

MORNING

8:00 A.M.

CBS—On the Air Today: WABC
NBC—Radio City Organ; Richard Leibert, organist: WEAF WFI WCSH
CBS—Salon Musicale; Vincent Sorrey, conductor: WCAU
NBC—Morning Devotions: WJZ WBAL KDKA
WBZ WBZA
WEET—Looking over the Morning Paper
WGY—Musical Clock
WHAM—Kindly Thoughts
WJSV—The Sun Dial, Arthur Godfrey
WNAC—Shopping Around the Town
WOR—Freddy Farber and Edith Handman

8:05 A.M.

CBS—Salon Musicale: WABC
WOR—Daily Produce Reporter
8:10 A.M.
WOR—Program Resumes
8:15 A.M.
NBC—Don Hall Trio: WJZ WBAL KDKA WBZ
WBZA WHAM
WCSH—Morning Devotions
WEET—Organ Rhapsody (NBC)
WOR—Al Woods, songs and patter

8:30 A.M.

NBC—Cheerio; Inspirational Talk and Music: WEAF WEET WCSH WGY WTIC WFI
NBC—Lou White, organist: WJZ WBAL KDKA
WBZ WBZA WHAM
WOR—Sherman Kreene's Orchestra
8:45 A.M.
CBS—The Ambassadors: WABC WCAU
WOR—Dogs' Tales, Richard Meany
9:00 A.M.
NBC—Morning Glories; Dance Orchestra: WEAF
WLIT WCSH
CBS—In the Luxembourg Gardens; Vincent Sorrey, conducting: WABC WOKO WNAC WDRC
WCAU WJAS WJSV
NBC—The Breakfast Club: WJZ WBAL KDKA
WBZ WBZA—Virginia Read, talk
WEET—Clothes Institute
WGY—Peeping Tom and George
WHAM—Tower Clock Program
WOR—The Story Teller's House
9:15 A.M.
NBC—Landi Trio and White, songs and comedy: WEAF WEET WCSH WLIT WGY
WCAU—Words and Music
WHAM—Breakfast Club (NBC)
WOR—The Chincaberry Children's Program

9:30 A.M.

CBS—Reis and Dunn, comedy and songs: WABC
WJAS WJSV WOKO WNAC
NBC—Bradley Kincaid, the Mountain Boy; hillbilly songs: WEAF WEET WCSH WGY WTIC
KDKA—Style and Shopping Service
WBZ WBZA—Breakfast Club (NBC)
WOR—Miss Katherine 'n' Calliope, Sales Talk
WRVA—Childrens Hour

9:45 A.M.

CBS—The Meistersinger: WABC WNAC WCAU
WOKO WJAS WJSV
NBC—The Wife Saver, Allan Prescott: WEAF
WEET WCSH WGY WTIC
KDKA—News; Work-A-Day Thoughts
WOR—The Singing Cowboy, Tex Fletcher

10:00 A.M.

NBC—Ship, Step and Happy Anna: WEAF WEET
WFI WCSH
CBS—Paul Mason's Orchestra: WABC WAAB
WCAU WJAS WJSV
NBC—Edward MacLennan, the Gospel Singer: WJZ KDKA WBZ
WBZ WBZA—Home Forum Cooking School
WGY—Hank Korne and his Radio Gang
WHAM—Tom Grierson, organist
WNAC—Buddy Clark, soloist
WOR—The Children's Hour

10:15 A.M.

NBC—Morning Parade, variety musicale: WEAF
WEET WCSH WFI WGY
NBC—Singing Strings, string ensemble: WJZ
WBAL WHAM
KDKA—Home Forum
WNAC—The Yankee Mixed Quartet

10:30 A.M.

CBS—Adventures of Helen and Mary, children's program: WABC WOKO WAAB WDRC
WCAU WJSV WJAS
NBC—Morning Parade: WTIC
NBC—Singing Strings, WBZ WBZA KDKA
WRVA—Mickey Mouse Club
WNAC—Jane and John, dramatization

10:45 A.M.

NBC—Cowboy Songs, Jules Allen: WJZ WBAL
KDKA WBZ WBZA WHAM
WNAC—State Public Health Talk
WNAC—Little Journeys in Music
WOR—Dancing Class, Thomas E. Parsons

11:00 A.M.

NBC—Alma Schirmer, pianist: WEAF
CBS—Cheer Up: WABC WOKO WCAU WDRC
WNAC WJAS WJSV
NBC—Pappy, Zeke and Ezra, miffles: WJZ
WBAL WBZ WBZA KDKA

NBC—Galaxy of Stars: WLIT WGY
WNAC—Food Hour
WEET—Food Institute
WHAM—Century Organ Program
WOR—What to Eat and Why, C. Houston Goudiss

11:15 A.M.

NBC—The Vass Family, Seven South Carolina children singing harmony: WEAF WLIT WGY
NBC—Spanish Idylls, string ensemble: WJZ
WBAL
KDKA—Kiddies' Club
WBZ WBZA—Massachusetts Federation of Women's Clubs

11:30 A.M.

CBS—Concert Miniatures; Roger Kinne, baritone: WABC WOKO WDRC WCAU WJSV
NBC—Down Lovers' Lane; Vocalists; Narrator: WEAF WCSH WLIT
WEET—Bob Emery's Gang
WGY—Children's Theater of the Air
WHAM—Spanish Idylls (NBC)
WOR—Ann Stevens' Thrift Hour

11:45 A.M.

NBC—Organ Melodies; Eddie Fitch, organist; Mary Steele, songs: WJZ WBAL KDKA
WHAM
WBZ WBZA—Adventuring with Postage Stamps
WJAS—Concert Miniatures (CBS)
WOR—Andrew Baxter, Jr., baritone and Orchestra

AFTERNOON

12:00 Noon

CBS—The Voice of Experience: WABC WJAS
NBC—Pietro Yon, concert organist: WEAF WTIC
WGY WCSH WEET
CBS—Vincent Travers' Orchestra: WCAU WDRC
WNAC WJSV WOKO
NBC—Merry Macs; Cheri McKay, songs: Male
Trio: WJZ
KDKA—Sammy and Tommy
WBZ WBZA—The Monitor Views the News
WHAM—I-H Club Program
WOR—Studio Program

12:15 P.M.

NBC—Genia Fonariova, Mezzo-Soprano: WJZ
WBAL
CBS—Vincent Travers' Orchestra: WABC WOKO
KDKA—Honey Boy and Sassafras
WBZ WBZA—Weather; Temperature; Four B
Club
WCSH—Farm Flashes; Stocks and Weather
WEET—News Dispatches
WGY—Skip, Step and Happy Anna, songs
WHAM—News Service; Agricultural Forum
WNAC—News and Weather
WOR—Girls' Service League Talk

12:30 P.M.

NBC—American Legion National Trade Revival
Campaign: WEAF
CBS—Enoch Light's Orchestra: WABC WOKO
WJSV WAAB
NBC—National 4-H Club Program; U. S. Marine
Band, Capt. Taylor Brazen, conducting: WJZ WBAL WHAM KDKA WBZ WBZA
WCSH—Dance Marathon
WEET—Del, Jack and Ray
WGY—Farm Program
WNAC—The Shopper's Exchange
WOR—Huger Elliott, Metropolitan Museum

12:45 P.M.

NBC—Rex Battle's Ensemble: WEAF
WCSH—School Librarian
WOR—Stamp Club, Sig. Rothschild, speaker

12:55 P.M.

WCAU—Albert Bartlett, the Tango King
WOR—Albert Bartlett, the Tango King
1:00 P.M.

CBS—Savitt String Quartet: WABC WOKO
WDRC WCAU
WCSH—Rex Battle's Ensemble (NBC)
WEET—Stock Exchange Quotations

1:15 P.M.

NBC—Ted Black's Orchestra: WEAF WFI WEET
WCSH WTIC

WCAU—Broncho Busters

WGY—Middlebury College Broadcast

WJSV—Savitt String Quartet (CBS)

1:30 P.M.

CBS—Harold Knight's Orchestra: WABC WOKO
WCAU WDRC WNAC WJSV

NBC—Vic and Sade: WJZ WBAL WBZ WBZA

KDKA—A. Recreto, Bill and Alex

WGY—Three School Maids

WOR—Just Dogs, Steve Severn

1:45 P.M.

KDKA—Charley Gaylord's Orchestra

WGY—Musical Program

WJAS—Harold Knight's Orchestra (CBS)

WOR—Freddy Farber and Edith Handman, Variety Act

1:55 P.M.

NBC—Metropolitan Opera; John B. Kennedy; Milton J. Cross, narrators: WJZ WEAF WBZ

WBZ WEET WBAL WCSH KDKA WTIC

WFI WGY WLIT

2:00 P.M.

CBS—Ann Leaf at the Organ: WABC WOKO

WJSV WDRC WJSV

WHAM—Metropolitan Opera Broadcast (NBC)

WOR—London Crime Club

2:15 P.M.

WOR—Studio Program

HIGH SPOT SELECTIONS FOR THE DAY

1:55 p.m.—Metropolitan Opera performance: NBC-WEAF-WJZ networks.

7:00 p.m.—Elder Michaux and his congregation: CBS-WABC network.

8:00 p.m.—Forty-Five Minutes in Hollywood: Cal York, screen reporter; Mark Warnow's orchestra; dramatic cast: CBS-WABC network.

8:00 p.m.—Premiere of Art in America; "Painter Reporters of the New World": NBC-WJZ network.

8:30 p.m.—Poldi Mildner, concert pianist: NBC-WEAF network.

9:00 p.m.—"The Weaker Sex," dramatization of the rise and progress of American women: NBC-WEAF network.

9:15 p.m.—Slopnagle and Budd; Renard and Vera Van: CBS-WABC network.

10:00 p.m.—Broadcast from Byrd Expedition: CBS-WABC network.

12 midnight—Carefree Carnival; Ned Tollinger, master of ceremonies, with Meredith Wilson's Orchestra: NBC-WEAF network.

2:30 P.M.

CBS—Message from D.A.R. Speakers: WABC
WOKO WDRC WCAU WNAC WJAS WJSV

WOR—Milton Kaye, pianist

2:45 P.M.

CBS—Artist Recital: WABC WJAS WDRC

WOR—Melody Singer

3:00 P.M.

CBS—Dancing Echoes: WABC WOKO WDRC
WJSV

WOR—Elizabeth McShane, "Manhattan Style Round Up"

3:15 P.M.

WOR—Byron Holiday, soloist; Orchestra

3:30 P.M.

CBS—Round Towners Quartet: WABC WOKO
WJAS WJSV WDRC

WOR—Allen Brooks, Naturalist

3:45 P.M.

WOR—Show Boat Boys

4:00 P.M.

CBS—Saturday Syncopators: WABC WOKO WJAS
WJSV

NBC—Dance Masters, orchestra: WJZ KDKA

WCAU—Saturday Matinee

4:15 P.M.

WOR—Louise Bave, soprano

4:30 P.M.

CBS—Mischa Raginsky's Ensemble: WABC WJAS
WDRC WOKO WNAC WJSV WCAU

NBC—Concert Favorites; Joseph Gallicchio's Orchestra: WJZ WBAL KDKA

WOR—Gus Stock's Orchestra

4:45 P.M.

WOR—Ernie Kickett's Orchestra

5:00 P.M.

NBC—The Lady Next Door, children's program: WEAF WGY

CBS—Louis Pancho's Orchestra: WABC WOKO
WAAB WDRC WCAU WJAS WJSV

NBC—Platt and Niemann piano duo: WJZ WBAL
WBZ WBZA WHAM

KDKA—Uncle Tom and Betty

WEET—Studio Program

WNAC—Five O'Clock Revue

5:05 P.M.

WOR—Program Review

5:15 P.M.

NBC—Babes in Hollywood, dramatic sketch: WJZ WBAL

CBS—On the Air Tonight: WABC

KDKA—Bobby and Sue; Helen Irwin

WBZ WBZA—The Monitor Views the News

WCSH—The Lady Next Door (NBC)

WHAM—Old Curiosity Shop

WOR—The Flying Family, Dramatic Sketch: Colonel George R. Hutchinson; Mrs. Blanche Hutchinson; Kathryn, and Janet Lee

WRVA—Cecil and Sally; Highway Reports

5:20 P.M.

CBS—Louis Pancho's Orchestra: WABC

5:30 P.M.

NBC—To be announced: WEAF WEET WCSH

CBS—Jack Armstrong, All American Boy: WABC
WOKO WNAC WCAU WDRC WJAS WJSV

NBC—Neil Sisters, harmony duo: WJZ WBAL
WBZ WBZA WHAM

KDKA—A. Recreto, Bill and Alex

WGY—Three School Maids

WOR—Just Dogs, Steve Severn

5:45 P.M.

CBS—Spanish Serenade: WABC WJAS WCAU

WOKO WDRC WNAC

NBC—Little Orphan Annie: WJZ WBAL WBZ

WBZ WDRC KDKA WRVA WHAM

WCSH—Studio Program

WGY—The Crazy Banjoers

WJSV—Evening Rhythms

WOR—Dr. Thatcher Clark, French class

6:00 P.M.

NIGHT

NBC—Xavier Cugat's Orchestra: WEAF

CBS—Meet the Artist, Bob Taplinger interviews Radio Stars: WABC WOKO WAAB
WDRC WCAU WJAS WJSV

NBC—Al Perez and his Gang: WJZ WBAL

KDKA—News, Pat Haley

WBZ WBZA—Duke Dewey and His Hickory Nuts

WCSH—Dance Marathon

WEET—The Evening Tattler

WGY—Evening Brevities

WJAS—Sportscast

WLW—Jack Armstrong, sketch

8:00 P.M.

NBC—George Olsen's Orchestra: WEAF

CBS—"Forty-Five Minutes in Hollywood; Cal York, screen reporter: WABC WOKO WNAC

WDRC WCAU

NBC—Art in America; Guest Speakers: WJZ
WBZ WBZA KDKA WBAL WHAM

WCSH—Robert McGrath

WGY—Antoinette Halstead, contralto; string ensemble; male quartet

WLW—The Big Show

WRVA—Tampa Revelers

8:15 P.M.

CBS—Andy Arcari and the Three Naturals: WQAM WCAU

(SATURDAY CONTINUED)

8:30 P.M.

NBC—Poldi Mildner, pianist; WEAF WCAH WFI
WBAL
NBC—Under the Bridges of Paris: WJZ WBAL
WDRC WOZO WBZA WHAM WRVA
WCAH—Bates' Maine Debate
WGY—Piano Pals, Dorothy Sherman and Monica
Leonard
WOR—Back Stage with Beris Morris.

8:45 P.M.

CBS—Trade and Mark, Scrappy Lambert, Billy
Hillpot; WABC WCAU WNAC WJAS WDRC
WJSV
WGY—Ulises Singers; Marion Williams, soprano;
Rogers Sweet, tenor
WEEI—Magazine of the Air

9:00 P.M.

NBC—Jamboree; Harold Stokes' Orchestra; Solo-
ists: WJZ WBAL WHAM WBZ WBZA
WDRC
CBS—Philadelphia Studio Orchestra: WABC
WOKO WNAC WDRC WCAU WJAS WJSV
NBC—“The Weaker Sex,” dramatization: WEAF
WLW—Dinnick's Orchestra
WOR—Sam Robbins' Orchestra

9:15 P.M.

CBS—Steppenagle and Bush; Vera Van; Jacques
Renard's Orchestra; WABC WOKO WNAC
WCAU WDRC WJAS WJSV

9:30 P.M.

CBS—Edward D'Anna's Band: WABC WAAB
WCAU WJAS
NBC—Edie Duthie's Orchestra: WJZ WBAL
WHAM WBZ WBZA KDKA

WLW—Over the Rhine

WNAC—Charles R. Hactor's Orchestra

WOR—Bronx Marriage Bureau

9:45 P.M.

WLW—Buster Locke's Orchestra

WOR—Eddie Lane's Orchestra

10:00 P.M.

NBC—Saturday Night Dancing Party with B. A.
Hoffleit's Orchestra: WEAF WEEI WCAH WFI
WGY WLW WRVA

CBS—Broadcast from Bird Expedition: WABC
WOKO WNAC WCAU WDRC WJAS WJSV
NBC—To be announced: WJZ WBAL
WDRC—Behind the Law
WHAM—News Service

10:15 P.M.

KDKA—Sports Review
WHAM—Tommy Tucker's Orchestra
WOR—John Kelvin, tenor; Orchestra

10:30 P.M.

CBS—Wanamaker Mile, Ted Husing announcing;
WABC WAAB WDRC WJAS WJSV
NBC—WLS Barn Dance: WJZ WHAM WBAL
WDRC
WCAU—Blanche Calloway's Orchestra
WNAC—Over the Cameraman's Shoulder
WBZ-WBZA—News

WOR—Emil Velasco, organist

10:45 P.M.

CBS—Leaders in Action, H. V. Kaltenborn:
WABC WOKO WAAB WDRC WCAU WJAS
WJSV
WBZ-WBZA—Weather, Temperature, Sports,
News

WNAC—Jack Ingraham's Sport Page

11:00 P.M.

NBC—One Man's Family, dramatic sketch: WEAF
WCH WGY WEEI WFI
CBS—Guy Lombardo's Orchestra: WABC WDRC
WOKO WAAB WCAU WJAS WJSV
NBC—Barn Dance: WBZ WBZA WLW
WNAC—Jack Fisher's Orchestra; Bette Brooks,
soloist

WOR—Paul Truhman's Orchestra

WRVA—Fiddling Fiddlers

11:30 P.M.

NBC—Hollywood on the Air; Orchestra: Soloists;
Guest Stars: WEAF WCH WGY WLW
CBS—Ted Fiorito's Orchestra: WABC WOKO
WDRC WNAC WCAU WJAS WJSV
NBC—Paul Whiteman's Orchestra: WJZ WBAL
WHAM WBZ WBZA

KDKA—Charley Gaylord's Orchestra

WEEI—News Flash; Market Reports

WOR—Emil Coleman's Orchestra

11:45 P.M.

WEEI—Hollywood on the Air (NBC)

12:00 MID.

NBC—Carefree Carnival, variety show; Meredith
Wilson's Orchestra: WEAF WFI WEEI
CBS—Portland, Junior, Symphony Orchestra;
WABC WNAC WCAU WJAS WOKO

NBC—Jack Denny's Orchestra: WJZ WBZ

WDRC—Messages to Far North

WGY—Felix Fernando's Orchestra

WHAM—Frank Shukley's Orchestra

WLW—Art Kassel's Orchestra

WOR—Jack Berger's Orchestra

12:30 A.M.

CBS—Abe Lyman's Orchestra: WABC WOKO
WNAC WCAU WJAS
NBC—Harold Stern's Orchestra: WJZ WBZ

WDRC—Marty Greger's Orchestra

WGY—Carefree Carnival (NBC)

WHAM—Victor Wagner's Orchestra

12:45 A.M.

KDKA—Messages

1:00 A.M.

CBS—Claude Hopkins' Orchestra: WABC

REVIEWING RADIO

By Martin J. Porter

IN RECENT days the question involving the average intelligence of the American citizen, who incidentally comprises the bulk of the radio audience, has been intriguing featuring writers and scientists, and it is with much satisfaction that one notes that we who eavesdrop on radio programs are no longer rated as being 12 years old, mentally. Within the past year, according to the sapient observers, we have performed the miracle of adding five years unto our cerebral lives and are now sweet seventeen.

What I would like to know, and maybe somebody in the audience with a head on his shoulders more than 17 years old, can tell me, is, how do these wise gentlemen arrive at their figures?

I am afraid that, where the radio audience is concerned, the statistical fellows are taking their data from the gentlemen who devise commercial programs. It is a fact that these fellows proceed on the theory that the audience reacts best to entertainment designed for 12-year-olds. I know this is a fact because Lucky and Chesterfield, for instance, in sponsoring symphony and opera, frankly admit that with this cultural ammunition, they are shooting only at that ten percent of the audience which ignored or was apathetic to, their former “popular programs.” The opera and symphony therefore are merely tentative gestures to superior folk.

This brings up an engaging subject. Considering that one sponsor ignores 90 percent of the audience, and that another, to overreach him, makes a play to the same class, while also letting down 90 percent of the listeners; and that each of these expedients cost considerably more than both popular programs combined, why is it that nobody has come forward to inquire into the mental age of sponsors themselves?

Let the Chains Do it

Some of the advertising agencies with radio programs in prospect have gone to the trouble to circulate questionnaires to certain segments of the audience. What these really amount to are intelligence quotient tests. It is a question whether we should be flattered or insulted by this, but certainly, speaking for myself, I think that the experimenters should stop picking on us, and go and have their own heads examined. I don't expect that anybody in the audience will disagree with me when I say that the standards of radio entertainment cannot be raised much higher as long as they bear the stigma of selfish commercialism. On the other hand, if our system of broadcasting was controlled by the government, and operated as in England, we should probably have worse programs. That really leaves the destiny of radio in the hands of the networks, whose real job it is to survey the audience, listen to its recommendations and complaints and then dictate to sponsors, as regards the fabric and standard of incoming shows.

This does not seem practical at the moment, because of the hunger of the radio broadcasting industry for business. Sponsors are not inclined to listen to dictation. As Eddie Dowling points out in *The Forum*, the standard cannot be raised as long as the current system prevails, because there are so very few channels open to commercial shows. “The sponsors,” says Mr. Dowling, “are content to suit their material to the average of millions of listeners. No advertising sponsor is going to pay inflated rates for large network time when he suspects half the audience is tuning off because the program is highbrow, and no owner of a broadcasting company is going to substitute ‘cultural’ (and unsponsored) programs for lowbrow sponsored time because somebody has told him it is his duty.”

Mr. Dowling's solution involves a new radio law, by which more networks will



BRUNO WALTER

comes to the fore again, this time as conductor of the British Broadcasting Company Symphony Orchestra in a relay broadcast from London, England, on Wednesday, January 31. Tune in NBC-WEAF at 4 p.m. EST.

be created, and directed, as to balance of material, by a wise government.

Of course, this is more or less a dream. Where are the channels coming from? Without them any new federal regulations would be futile.

It is not exactly true either, that sponsors utterly ignore highbrow material. The cases of Lucky and Chesterfield are notable exceptions, but as previously noted, their excursions into the “uplift business” are mere temporary and business gestures. And they involve financial sacrifices, yet, from the commercial view, constitute good salesmanship, if the apathetic ten percent of the audience can be won over.

Where then, lies the way out of this impasse? Sponsors won't rise above the mediocre, because they want what they think is the bulk of the audience. Networks won't dictate and demand certain standards by sponsors because sponsors wouldn't stand for it.

What IS the solution?

The Solution

It gets back to the mooted mental age of the audience.

So what is the procedure?

A bureau of applause and complaint, maintained in the headquarters of each network seems the only solution. Supplementing this there could be established, in the later hours of the evening, sustaining broadcasts offering various samples and types of programs, in the form of experiments. A full hour could be devoted to these nightly, and the dance bands which it would replace, probably never would be missed. Before and after each of these experimental hours, the audience should be informed of their nature, and their purpose, and invited to register approval or disapproval, together with suggestions for future experiments. I have no doubt that the response to such an experiment would develop a number of surprises, and prove beyond all doubt that the radio audience is neither 12 nor 17 years old in mentality; but on the contrary, that it constitutes a critical factor the lack of which is now responsible for the current standards of showmanship in the radio industry. As is true in the

theater business, it is the word of mouth criticism, and not the scribblings of carpings, professional critics that make or break a production, and which glorifies or damns the vehicles of entertainment.

Who would pay the expenses of such a costly series? Such experiments would be worthless unless they possessed extraordinary quality and highly-paid talent.

Five million dollars is the average revenue of a major network, annually. Certainly a tenth of the profits might be risked on research such as this. Within a year, at least a dozen programs, embracing the principal desires of the audience would be developed. With the label of popular approval on them, they would quickly find sponsors, and would eventually pay for themselves. A courageous sponsor might even dare to pioneer in such a test, with the cooperation of the broadcast officials. The adventure surely would provide a series of variety shows more pretentious than any now extant. All precedent might be temporarily abolished, and the shows might be staged, even, on the fifty-fifty basis, with sponsor and network sharing the cost.

There is another method also, of standardizing radio entertainment, and this is by means of legislation. If a federal commission were to set up a research bureau, designed to survey the audience twice annually, and outline a series of programs, composites of the public taste, such vehicles might be included in the routine of the networks by governmental suggestion. This would throw the expense on the government, but it would afford the government a voice in entertainment matters, and provide the listener a place to go with his complaints, in the knowledge that they would not be ignored.

The idea of governmental interference, however, is always distasteful where industries are privately owned. Yet, radio, having become an unquestioned public utility (if you think it is free, add up the annual electric bills for radio sets, the added costs of products sold via the air etc.) with only its technical phases regulated, there is no curse of bureaucracy in a mild and fair set of standards being evolved for its public service.

Imitators Banned

In this connection, it is interesting, if beside the point, to note that President Roosevelt has had something to say lately about programs. It is largely, on the surface, a personal matter, but, nevertheless, it constitutes a governmental order. The White House has requested the radio studios to abolish a growing custom of imitating the President's voice over the air. *The March of Time*, which had been using Bill Adams to ghost for the President, abruptly disposed of the “Roosevelt voice” last week, as a result of the request. No other network since has permitted any actor or impersonator to mimic the President.

Mr. Roosevelt's reason for making the request was a multiple one. In the first place, he figured that the constant repetition of the counterfeits of his voice rendered his own too commonplace, and robbed his own broadcasts, particularly the fireside talks, of impressiveness. There had been, also, instances where the President himself was talking on the air, and where portions of the audience believed the talks merely a dramatization, and tuned them off, under the impression that they had heard them before. There was also the foreign angle. Many listeners abroad, having missed announcements, began to believe that President Roosevelt was actually talking in the news dramas, and began to wonder whether he was spending his time in the White House, or in the radio studios. The whole business was rather a compliment to the realism put into the imitations by Mr. Adams and others, but at the same time, the mimicry was a mild source of embarrassment to Mr. Roosevelt, and it will be only on rare occasions in the future when an actor will be permitted to imitate his magnetic voice.

ALONG THE AIRIALTO

(Continued from Page 7)

February 14 . . . Several changes due in the CBS-shows General motors is putting on. Bob Benchley is being dropped over the protests of his managers, who claim contracts hold even though Benchley himself wants to drop out of the business.

Amos 'n' Andy were in New York last week for four broadcasts, but as usual no visitors were allowed to watch them perform in front of the mike . . . George Olsen and Ben Bernie are having a time for themselves while vacationing down in sunny Florida. If you're going down that way and would like to see them, you could probably bump into them any afternoon at the racetrack . . . Joe Penner's duck quacks will be seen in pictures. The story will make Penner the owner of a duck farm, as usual, still trying to sell a duck . . . John Fogarty, the Irish-American tenor, will leave on a concert tour of the East and Middle West visiting towns that have requested his making a personal appearance . . . Buddy Rogers is back on the NBC network, broadcasting from the Paradise restaurant in New York . . . They tell me Irene Rich has been dropped from the California Social Register on account of her recent divorce . . . Believing in giving credit where credit is due, I doff my hat to Menotti Salta. You probably never heard of him, but it is Salta who is responsible for those excellent arrangements played by Rubinoff's orchestra on the Sunday night College program. He also wields the baton during most of the program. Bet you didn't know that, did you? . . . It pays to squawk. Thanks to this column's interest in the way NBC was neglecting that sweet singer, Ralph Kirby, the gentlemen has come to the attention of the program moguls and now you'll be hearing him on Friday mornings at 10:30 o'clock EST. Carlos Gardel, the new NBC Argentine who was called "The Chevalier of South America," discovered a new and novel way of meeting the New York radio columnists in a group. He threw a cocktail party at the Waldorf-Astoria, and all the thirsty boys showed up . . . That Minneapolis audition for Kate Smith most likely will result in an insurance commercial to her . . . Incidentally, Hilda Cole has made good her promise to keep me informed a'nt the important happenings during the Kate Smith tour . . . Here is her first letter:

Report on Kate

Minneapolis, Minn.

Dear Marty:

I'm glad you're going to let me stooge for Radio Guide, and report events on the Kate Smith expedition into the great Northwest. We were told en route that weather sixteen below zero was considered tropical for Minneapolis, but on arriving it was warmer, and preparing for a nice snow storm instead. Now the streets are covered with a blanket of it.

Kate was met at the cold grey hour of seven-thirty by a welcoming committee of Legion men, who told us that Minneapolis hadn't seen the sun for three weeks. However, Kate is going to see to it that the Olsens and Larsens of Minneapolis get a view of the Moon (gag).

Kate's private car, E 78, carried the Swanson Review halfway across the continent for the first stop. Those on board were Mr. and Mrs. Ted Collins, Marie, Kate's maid, Don Cummings, the young M. C., Steve Evans, who impersonates everybody from John D. Rockefeller to Joe Penner (and who livened up the trip by sticking his head through the curtains of the births and making horrible faces a la Lon Chaney) and the three tap-dancing Reilly kids, Grate, Bob and Alice. Jack Miller and his band arrived on an earlier train.

The long hours Westward on board E 78 were brightened by a lively series of card games, in which Kate, the three Reilly kids and myself participated, while Ted and Mrs. Collins preferred



An angle snapshot reveals Joseph A. Chambers, WLW technical supervisor, adjusting one of the twenty giant 100,000-watt water-cooled tubes used in the new 500,000-watt WLW (WDXO) transmitter now virtually completed and under test. Tune in on the 700-kilocycle band for experimental broadcasts between 1 and 6 a. m. EST.

to lounge in their compartment and read Kate's copy of "Anthony Adverse." (no ad).

Well, this time next week, I should have a more interesting layout of comments on the trip, but all this stuff is very new to me, and we just arrived in town this morning.

Best regards to you and the Radio Guide readers.

HILDA

Rudy's Studio

If you listened and didn't hear the sound of a huge audience during Vallee's first broadcast after his return from the coast, your ears were not deceiving you. It was because there weren't as many people witnessing the program as customary. The Variety show was held in a smaller studio, due to the fact that the Showboat Hour took possession of the larger auditorium while Vallee was away. When he returned, the coffee sponsors were reluctant about giving it up. The battle raged for some time, but word just reaches me, as I pound away, that Vallee wins another verdict. His second broadcast will be back in Radio City's 1,500-seat studio.

The artists who do their microphoning from this studio get a good workout during their broadcast. There is a screen about fifty feet to the left of the platform, and they never show their faces to the visible audience until the announcer introduces them. After their introduction they have to run out from behind the screen and over to the mike in order not to cause any delay in the continuance of the program.

Joe Morrison deserts the George Olsen gang and entrains for the West coast to begin his movie career . . . Teddy Bergman is making a collection of "first editions" of radio scripts. He already has 340 in his collection . . . Since introducing the new "Telephone Your Mother" song, a radical change has taken place in the contents of Georgie Jessel's fan mail. At least fifty percent of the letters he received during the past month has been from mothers, thanking him for being the direct cause of phone calls from sons and daughters who no longer live at home . . . Baby Rose Marie's sponsors have hearkened to the plaintive notes from residents of seven more states, and now the voice of the juvenile songstress is heard in exactly twenty-four . . . Mildred Bailey bought a rocking chair last week, the first one that the famous "Rockin' Chair Lady" has ever owned

. . . Joe Penner describes a "tough guy" as one who in private life, "punches a time clock, whips cream, and eats like a pig—and is a big nasty man" . . . An elderly woman approached the ticket booth in the NBC lobby in Radio City. "Do the tickets of admission allow you to see both the red and the blue networks?" she asked the attendant. "I've always wanted to see a network perform."

Smarty!

It was midnight at the Gay Savoy Plaza. Kelvin Keech, NBC announcer, stood by for Eddie Elkin's broadcast. In walked John S. Young, fellow announcer. "I'll tell you what would be a good joke," Young said. "When you start the broadcast, announce that you are going to do an imitation of how I would introduce a number. Then I will announce it." A few moments later Keech was called to the telephone. It was Patrick J. Kelly, NBC announcer chief . . . "What do you think of me as an imitator?" Keech asked . . . "Say," Kelly answered, "you can't fool me. Tell Ted Jewett to go on home!"

Helen Pickens, who warbles over NBC with her two sisters, Jane and Patti, as the Pickens Sisters, is wearing a gorgeous diamond, and it's on the finger which indicates that a romance is nearing a climax. Helen hasn't revealed the identity of the lucky man, but he's in business and has a flair for art. The ring—a large, square-cut diamond, matched by a ruby, Helen's birthstone—was designed by the donor. Helen insists that a woman can have a career and still be a good wife, so she'll continue singing. Lots of luck, gal!

Four of those Five Spirits of Rhythm, recently signed by CBS to air their vocal harmonies and string-strummings, used to be with Ben Bernie's stage act, as "Ben Bernie's Sepia Nephews" . . . The Five Spirits came to the attention of Columbia's program department while they were playing at the Onyx Club, a favorite rendezvous of professional musicians which is two blocks from the CBS headquarters . . . Frank M. Thomas, the 11-year-old actor who was acclaimed by all the stage critics with lavish praise when he opened on Broadway in "Wednesday's Child," has been added to the cast of "Roses and Drums."

Although it has been rumored that Ted Fiorito would come to New York within a month after his Old Gold airings commence, it now seems that the hopeful Eastern radio audiences will be disappointed, for he will remain on the coast . . . Arthur Bergh, Lennen and Mitchell's radio chieftain, went to the coast for what he thought would be a six-week trip, to supervise the new O. G. stanzas, but now he is faced with the prospects of enjoying California weather for several months . . . His assistant, Cal Swanson, is now filling his boots, producing the last few Waring O. G. Programs. Last week's stanza, which was one of the best, was his maiden effort . . . Pontiac shifts its maniacs Stoopnagle and Budd, to a CBS half-hour spot Saturdays at 9:30 p. m. EST on February 10, instead of the two weekly quarter-hours. Immediately after their first broadcast of the current series I told the boys that the only objection I had to the program was that fifteen minutes was too short . . . Seems that the quarter-hour is losing favor, and that the majority of programs will be half-hours or longer before the end of this radio season.

Gilding the Lil-Lee

Was Loretta Lee's face red? And is she cross with her playmates of George Hall's band, Barry Wells and Frank Klinger? Seems that Loretta, Barry and Frank were arm-in-arm at Broadway to a rehearsal at the Taft Hotel t'other day, when they bumped into a mag stand where Loretta's picture was prominently displayed on a Radio Guide cover. After careful inspection the boys decided that

what with the big hat and all, some folks might fail to recognize their little pal. So they caught Loretta's hands and marched her up the stem, chanting, in many school-kid fashion: "This girl's Loretta Lee-e-e . . . She sings with us for Georgie Ha-a-a-ll . . . She's got her picture on Radio Gui-i-ing . . . She's a funny gi-i-irl . . . But we like her just the sa-a-a-me." Loretta, who is little and red-headed and cute, was all fussed and bothered. She's not going to speak to the boys, she says, for maybe a couple of days more. But she smiles sweetly at them every night when the trio join hands to sing "Keep on Doin' What You're Doin' to Me!" So now we all know why R. G.'s circulation jumped so around Times Square that week. Thanks, Frank and Barry, you did a good job.

Alice Faye has George White to thank for a lot of things. It was in his "Scandals" that she first met Rudy Vallee while understudying for Ethel Merman. Rudy gave Alice her first opportunity to warble . . . When Vallee went to the coast to take part in the picture, "George White's Scandals," Alice went along with him, which resulted in a picture contract. Now Alice is wondering if she isn't Alice in Wonderland . . . Miriam "Babe" Miller, who did the vocalizing with Barney Rapp's orchestra in the New Yorker Hotel, may join with Buddy Roger's crew at the Paradise Restaurant . . . Frank Black, the NBC general musical director and Revelers arranger, is at work on a stirring song which he will dedicate to that famous quartet. Strangely enough, the song will be called simply, "The Revelers."

Assorted Nets

The Cavaliers, one of radio's best known quartets, are back on the NBC airwaves in a new series of programs. You can tune them in on Thursday night at 11 p. m. EST over the WJZ network, also on Saturdays at 8:20 p. m. for ten minutes . . . Alice Joy, the Dream Girl of radio, is now heard in a new quarter series each Wednesday, 4:15 p. m. EST.

Mysterious happenings in the jungles of Africa provide the theme for the ghost story, "The Orchid of Death," which will be unfolded for listeners who like creepy dramas, over the NBC-WJZ network at 10 p. m. EST this Sunday . . . American radio audiences will have an opportunity to sample the musical fare which forms a part of the daily programs in the British Isles, when a special International broadcast from London, next Wednesday, 4:15 p. m. EST, brings a concert by the BBC Symphony Orchestra under the direction of the noted conductor, Bruno Walter . . . A distinguished cast of radio actors will be assembled for the performance of "John Ferguson" by St. John Ervine. This will be the dramatic work of the NBC Radio Guild Monday at 3 p. m. EST over an NBC-WJZ network . . . Wagner-Part 3, the story of the life of this great composer in music and drama, by Gordon Whyte, will be continued Monday, January 29 at 10 p. m. EST, over an NBC-WJZ network . . . Jose Echazaniz, noted Cuban pianist, will be heard in a radio recital Monday, at 7 p. m. EST over an NBC-WEAF network . . . Gus Van and Company will inaugurate a new series of broadcasts starting Tuesday, January 30. Arlene Jackson, blues singer, is the "company" on this program, which will be heard over an NBC-WJZ network at 7:45 p. m. EST . . . F. C. V. Essroger, Vice-President, First National Bank of Chicago, will talk on the subject of "The Function of the Country and City Banker in Marketing Grain" Thursday at 2:45 p. m. EST on the NBC-WJZ network . . . Poldi Mildner, child pianist, who recently received wide acclaim for her New York recital, will be heard Saturday, at 8:30 p. m. EST over an NBC-WEAF network . . . Immediately after this program "The Weaker Sex," a dramatization progress of American women, will be heard. The play will feature a feminine announcer and narrator.